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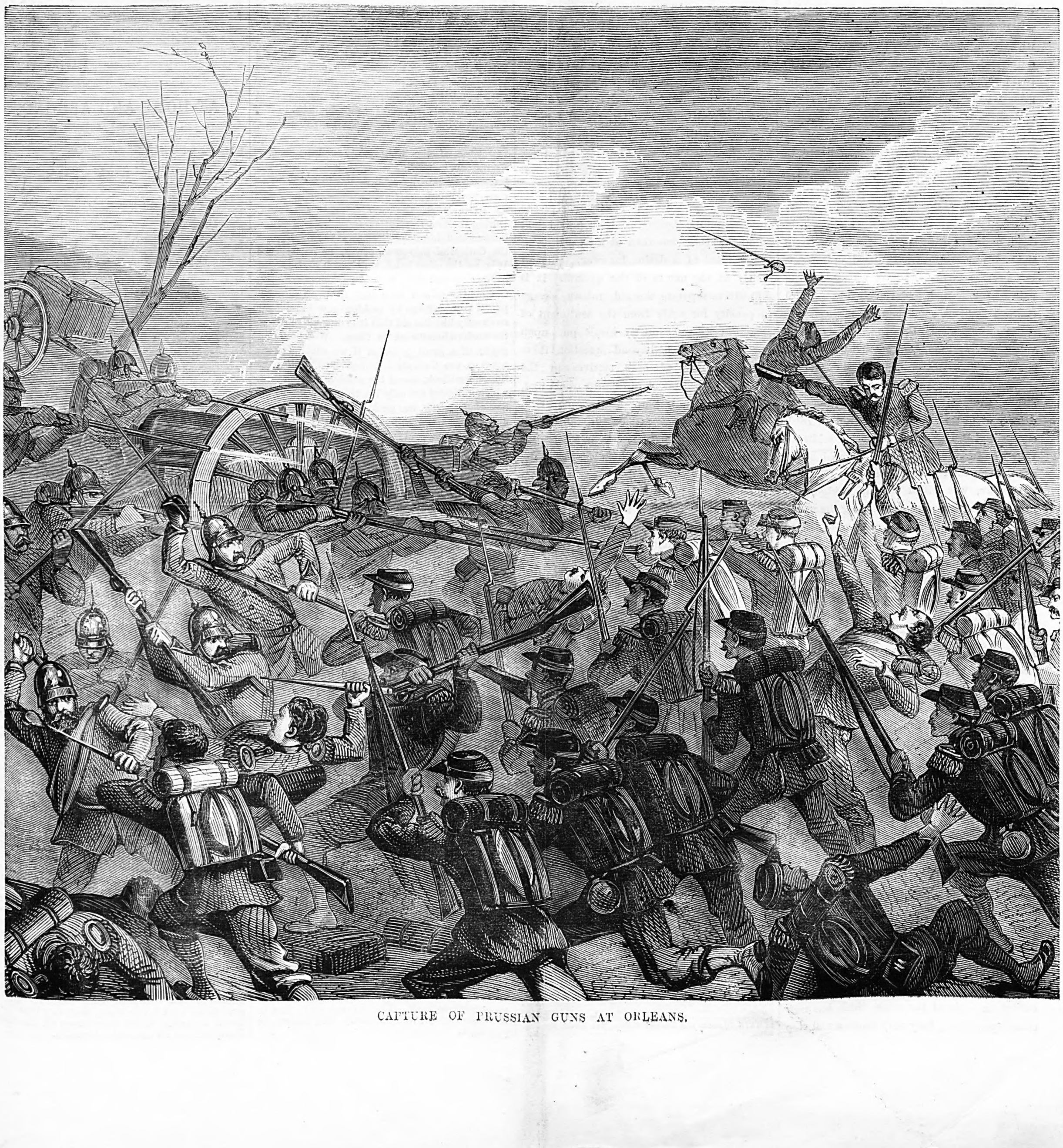
ORLEANS.

Whatever may be the final result of the war, Orleans will not be deprived of its historic honours as the scene of the first German defeat. Into the old city came the earliest tangible trophies of French victory, in the shape of a couple of Bavarian cannons. On the future fortune of those field-pieces depend, in all probability, the fortunes also of the campaign. If they remain long without recapture it will be a token that the tide is turned, and we may expect to see the guns exhibited by-and-bye in the city of Orleans, as mementos of the hour when France showed the first signs of recovery from her utter prostration. If they fall, shortly, once again into the hands of the invaders, Who can hope for any other ending than the complete occupation of France by the armies from beyond the Rhine? Orleans is not without its glorious, and, indeed, its extraordinary traditions of warfare, and it must have been with something like the feelings of the Orleanists of four hundred and fifty years ago that the citizens witnessed the enforced departure of the corps of General Von der Tann. Orleans has never before had much to do with German enemies. Its scourges hitherto have been Romans, ancient barbarians, English, and the soldiers of the Inquisition. On two occasions, both of which will, perhaps, be memorable,



CAPTURE OF PRUSSIAN GUNS AT ORLEANS.

it has been relieved of the presence of the foe by help from without, but the help came in a very different form in the fourteenth century from that in which it appeared in the nineteenth. In the first instance the preserver was the Maid of Orleans; in the last, General Aurelles de Paladine. In the case of the hero, as in that of the heroine, the relief of Orleans, was the first deed of fame. On the 29th of April, in the year 1429, during the siege of Orleans by an English army, commanded by the Earl of Salisbury, Joan of Arc entered the city at the head of a small force, and conveyed food from Blois to the hungry inhabitants, in defiance of anything the beleaguering soldiers were able to do to prevent her approach. She rode upon a charger, in full armour, through the streets of what was, even then, a very ancient city, and fired the inhabitants with enthusiastic patriotism and valour at the sight of her. The strongest point in the investment was at the old bridge over the Loire, and there, in spite of the counsels of the French commanders, who declared that the enemy's works were impregnable, this intrepid woman decided that an attempt should be made to relieve the city from within. French soldiers, then as now, did very much as they pleased, and they elected to follow the lead of Joan of Arc in preference to the commands of their officers. The city end of the bridge was broken away, and the English occupied with strong fortifications the centre and the outer end. The soldiers, with the Maid to the fore, crossed the river in boats and attacked the fort, under the fire of cannon, and showers of well-aimed arrows from the English archers. The enterprise was a desperate one, and when the men began to falter Joan of Arc seized a ladder, planted it against the walls, and began the ascent of the escalade. But an arrow pierced her corselet, she fell into the ditch apparently dead, and was with difficulty rescued from the hands of her foes and carried to the rear. For a few moments she gave way under the pain of her wound, and then her wonderful courage returned; she declared that she was consoled and inspired to fresh deeds by the voices of the Saints, and hurried back to the contest. The English soldiers, who thought they had seen her fall dead from the arrow-stroke, were stricken with superstition and dismay when they saw her return with fresh energy and *elan* at the head of her soldiers; they yielded before the irresistible rush of the assailants, their commander, the Earl of Salisbury, was killed on the bridge, the greater part of the force defending the works fell, and the Maid of Orleans returned to the city a conqueror. Next day the siege was raised, and the city of Orleans was left to enjoy a triumph achieved in a manner and by a means wholly unexampled in history. This is the event of which, above all others since the city was built by a Roman Emperor nearly two thousand years ago, the people of Orleans are proud; and we may be sure the burden of their rejoicings last Friday and Saturday, when the Bavarians were driven off by the army of the Loire, was the victory over the English by Jeanne d'Arc four centuries and a half ago. It is characteristic of French patriots that during the Revolution of 1792 they melted down into cannon a noble ancient statue of Joan of Arc, which was erected upon the old bridge shortly after her death.

ENGLISH WAR FEELING.

Now let us watch ourselves narrowly. Dickens has said that it was his habit to study his own emotions and sensations as if they were those of another man. If the great British people will follow the novelist's excellent example at the crisis which has now come upon them, they may make a real step in advance on the road of political science. We take it that War—the circumstances under which it may be continued among civilized people, and the conditions under which it may be finally set aside as a barbarous custom—is peculiarly an English problem. We have already led the way to one grand position, limiting the possibilities of the conflict of nations. We have abjured at once and for evermore the indulgence in conquest. Never again will Great Britain take to itself by force another people's territory. Our example, so far, has, unhappily, not yet been imitated, but we must wait and hope; and with a view to further progress in the same direction it is needful that we should cross-examine our own consciences and feelings, in times like those which have come upon us within the last few days, in order to be sure how far our passions and tendencies, under provocation, are legitimate, and how far they may be of the same character, and partake of the same vice, as the passions and tendencies of the populations of those countries which still engage in war—to a certan extent for war's sake—regardless of the unexpressed command which seems to be set upon civilized people in these latter days to seek for an honourable mode of avoiding the national wager of battle. Our countrymen, there is reason to hope, will not now nor at any future time be heard to adopt any English equivalent for the cry of the Parisians: *Vive la Guerre!* Such war cries as *A Berlin!* or *Nach Paris!* run a little beyond the form of belligerent demonstrations which our people are likely to permit themselves to use. We do not expect to hear the streets of London resound with the demand of British regiments to be led "To St. Petersburg!" In these matters we have, perhaps, made some progress since the outbreak of the Crimean war. Those who have a good recollection of the state of public feeling at that period will admit that there was then at least a little of the element of a desire for war, independently of the merits of the quarrel. It is difficult to separate the old, inborn, savage propensity for strife from the sentiment of anger at a slight or an insult put upon our country; but beyond question there was something of both motives in the British war sentiment of sixteen years ago, when poets and philosophers were contending that an occasional life-and-death struggle between nations was a wholesome thing, calculated to act beneficially upon the moral health of a people. They may have been right or wrong; though it was a dangerous principle, and one likely to have an injurious influence on our management of an international dispute; but if at certain stages of progress the awful lesson of war is necessary, we trust the English people, at least, have grown past the need of that barbarous remedy for social evils. To-day something like a message of defiance is hurled at our heads from the same Power whom we defeated fifteen years ago. Let us be quite sure that we take our position, and assume our attitude, purely on the merits of the question, absolutely uninfluenced by the war passion on the one hand or by any shrinking from the cost of honour on the other. The great object of England, marching in the vanguard of progress, is to render wars among civilised nations impossible. It may be that that can only be done by effectually curbing the power of aggressive nations.

THEATRICAL WIGS, WHISKERS, &c. — The Largest Stock in Town, for Sale or Hire. Private Wigs from 10s. to 100s. Hair Cutting, Brushing, and Shampooing, charge 6d. Immediate attendance. Respectful attention by first class Men from the best houses of London, Paris, and Berlin. The largest and best 6d. and 1s. bottle of Pomade in the trade; has had an immense sale for eighteen years. Choice Hair Washes, from 1s. 6d. Lime Cream, from 1s. Genuine and delightfully perfumed Lime Juice and Glycerine, from 1s. to 6s. A very large assortment of Hair, Tooth, Nail, Hat, and Cloth Brushes, by best makers, from 1s. Dressing Combs in *Tortoiseshell, Bone, Ivory, Horn,* and *Vulcanite*, from 6d. A splendid variety of fancy Back Combs, from 1s. to 50s. Large selection of Fans from 6d. to 60s., including the newest shapes and patterns. The largest stock of Toilet Requisites and Fancy Goods in the Midland Counties, selected from the best houses of Paris and London, at STEELE'S, HAIR CUTTER and ARTIST in HAIR, Opposite the Railway Station, New Street, Birmingham. [591

STRASBURG CATHEDRAL AND MARKET.

The engravings of Strasburg Cathedral and Strasburg Market, on pages 328 and 329, are, as our readers will at once conclude from the appearance of the buildings, from sketches taken before the bombardment. The cathedral itself was almost uninjured during the siege, but not so the houses shown on the two sides of the splendid temple, and not so the quaint structures in the immediate neighbourhood of the Market Place. The form of the cathedral is such that in a picture it does not, at the first glance, impress one with the extraordinary height of the spire; but the altitude is appreciated the moment we look at the scene near the base, and take account of the comparative insignificence of the people forming the little crowds assembled round the doors. Strasburg Cathedral is one of the noblest in Europe, and its spire the loftiest in the world. Its altitude is 468 feet above the pavement—that is, 24 feet higher than the great pyramid of Egypt, and 64 feet loftier than the summit of St. Paul's Cathedral. So great is the height of the body of the Church that a circular window in the west end, not shown in our view, reaches 230 feet above the ground, and is actually taller than the towers of York Minster. Strasburg Cathedral tower is a masterpiece of airy open-work Gothic. It was begun in 1277, and finished in 1439, more than 400 years after the Cathedral was commenced. The exquisite Gothic work over the whole building has been described as a sort of lace-work in stone. The celebrated architect William Hope speaks of it as "a gigantic mass, over the solid part of which is thrown a netting of detached architraves and pillars which, notwithstanding their delicacy, from the hardness and excellent preservation of the stone, are as true and sharp as to look like a veil of the finest cast iron." "The building," says Dr. Whewell, "looks as though it were placed behind a rich open screen, or in a case of woven stone; the effect of the combination is very gorgeous, but with a sacrifice of distinctness from the multiplictly and neatness of the lines." We were speaking in one of our descriptive articles, on illustrations of the War in France, a week or two since, of the comparative indifference of Frenchmen generally, when they are under the influence of popular excitement, to the value of costly and ancient public works. We have an example in the case of this Cathedral. During the first Revolution the people of Strasburg melted down the glorious old brass doors of the Cathedral into sous pieces, or half-pence! It is, on the other hand, very much to the credit of their art and skill, as well as their patriotism, that, in the calmer days that followed, they repaired that damage by making new brass doors so exactly like the old that it is difficult to detect the modern handiwork in them. We should be guilty of a great omission if we concluded our notes on the Cathedral without mentioning the Strasburg Clock, one of the wonders of the world, which indicates not only the time of day, but the day of the week, the week, the month, the year, and many other things, and at the stroke of twelve a whole legion of images and puppets are set in motion. After being silent for more than half a century this extraordinary clock was some years ago again set going, and was in full operation at the commencement of the war.

Of Strasburg Market we wish we could say that our picture is a fair representation of what has been taking place in the city since the capitulation. Strasbourg was the great market place, not only for a large district of Alsace, but for an equally extensive area of industrious population in Baden, on the opposite side of the Rhine. The business done in the buying and selling of provisions, &c. in Strasburg was immense, and the people of that part of Baden suffered as much as the subjects of France by the stoppage that was put upon the traffic. The figures in our picture are by no means all Alsatians. Some of them are Germans from Kehl and its neighbourhood. Our constant readers will not have forgotten the picture we gave, soon after the outbreak of the war, of the stoppage of the passage of those market women across the Rhine from Strasburg Market back to Kehl, by reason of the destruction of the pontoon bridge by the soldiers of France. Let us hope that the day is not far distant when, as subjects of France and Germany, or of Germany only, as the fortunes of war and diplomacy may determine, the honest market people of both sides of the Rhine will meet and buy and sell and prosper as heretofore at Strasburg market.

The Spanish Throne.—On Monday a meeting was held in the Palace of the Senate when 183 Deputies, supporters of a monarchy, were present. According to the *Imparcial*, the Deputies Lopez, Dominquez, Genano, and Isquirodo declared that at the first vote being taken they would vote for the Duke of Montpensier, but afterwards they would record their votes in favour of the Duke of Aosta, in case the form in which he should be proposed should permit their consciences so to do. The *Journal* adds that at the meeting perfect harmony and unanimity prevailed.

OUR FINE-ART PICTURES.

Upon the centre pages of this number are two more of our Fine-Art Pictures, illustrative of the works exhibited last spring, at the French Academy, in Paris. The first is a copy of a magnificent piece of sculpture by M. Ernest Hiolle, the finest in the exhibition. The subject is Orion, saved from drowning and borne over the waters by a dolphin, whose soul—if he has one—has been charmed by the sweet music of Orion's harp. The incident is from Herodotus. A close examination of this engraving will be certain to impress all lovers of art with the marvellous beauty of line and moulding, the rare truthfulness of pose and expression, in the piece of sculpture of which our sketch is a faithful representation. To our mind the Orion, as a specimen of a high order of art, surpasses any of the works engraved by us from the paintings and sculpture of the Paris Salon of 1870. To M. Ernest Hiolle, for "Orion," the jury awarded the Grand Medal of Honour. The French critic whose language we have two or three times quoted in reference to this exhibition, takes exception to the remote nature of the subject chosen by M. Hiolle, but neither he nor any other connoisseur, we believe, has called in question the decision of the jury. M. de Pontmartin says, "Against the 'Orion' not a word can be said except in regard to the antiquity and unsignificance of the subject. It merits the prize by the beauty of the lines, the correctness of the modelling, the happy harmony of the parts, and the remarkable equilibrium of the qualities, which, completing and tempering each other, have preserved the work at once from vulgarity and from mannerism." From this beautiful work we turn to "The Vow to Saint Anne," from a painting by M. Bougufreau, which appears on page 329, and forms a not inappropriate companion picture to the engraving of Strasburg Cathedral, under which it stands. The piety of these two comely maidens is very French in its character. The one furthest from the foreground is trying hard to be serious; her companion, apparently her younger sister, has given up the attempt, and is simply ennuyée. The more elderly woman in the background is an admirable study. The quality of the work is excellent, and the picture forms a good addition to our Gallery of Fine-Art Sketches.

AT HOME AND ABROAD.

The death is announced of the Princess Maria Amelia, second daughter of the Duke of Montpensier, in her 20th year.

Signor Ricasoli has announced to the electors of Florence that he has decided to retire from political life.

The *New York Herald* and *Tribune* state that Mr. Motley has been peremptorily recalled, and that Mr. Moran, the Secretary of the Legation, has been appointed Chargé d'Affaires until Mr. Motley's successor has been appointed.

The *Tablet*, referring to the article in the *Edinburgh Review*, reputed to be by the Prime Minister, says:—"If this article on 'France, Germany, and England' really be from the pen of Mr. Gladstone, if he cannot disown some at least of its sentiments, Catholics will begin to ask themselves what is the meaning of this statesman's reputation for high moral integrity, and a pervading sense of right and justice. Can we trust this leader, or count upon him? They will say, Only give this man time to develop his principles, and he will lead the country into revolution and anarchy. Give him years, and he will end as a red revolutionist, since even now expediency, popular favour, and public opinion guide, and appear even to form, his principles and conduct."

The Clan Campbell and the Princess Louise.—The clanship of "Scotch cousins," as we all know, is proverbial; and acting on that principle, the leading members of the Clan Campbell have resolved to rally their cousins to the twentieth degree and upwards, for the purpose of making a handsome present to her Royal Highness the Princess Louise on the day of her marriage. It is not at present decided what form this wedding gift shall take; but a committee has been formed for the purpose of carrying out this intention. The list of the committee includes Lord Breadalbane, Lord Cawdor, the Bishop of Bangor, Sir Donald Campbell of Dunstaffnage, Sir George Campbell of Garscube, Major-General Sir John Campbell, Mr. John Francis Campbell of Islay, Mr. James Archibald Campbell of New Inverawe, Lieut.-Colonel Archibald Camphell of Glendarnel, Mr. Richard Frederick Fotheringham Campbell of Cragie, Mr. Duncan Campbell of Lochnell, Mr. Colin George Campbell of Stonefield, and Mr. Alexander Campbell of Auchindarroch. There are in all no less than four peers, eleven baronets, and two knights who rejoice in the name of Campbell, and some five or six-and-twenty "Lords," "Ladies," and "Honourable" Campbells among the titles of courtesy. The list of Campbells occupies no less than five pages in Burke's *Landed Gentry*, and as many as six pages, double columns, in the *County Families*. In the *London Post Office Directory* the Campbells occupy more than a column in the "Commercial and Trading" department, and another column in the "Court" department; in the *County Directory of Scotland* they cover five columns, and even in Thom's *Directory of Dublin* they exceed half a column. In the *Army List* they exceed six score, and in the *Navy List* they are about twenty; in the *Law List* there are upwards of twelve barristers and solicitors of the name: in Crockford's *Clerical Directory* there are twenty-six others; they take up half a page in the list of Oxford graduates, and two-thirds of a page in the list of Cambridge graduates. There are at least fifty more Campbells in the Indian Army and Civil Service List, and about twenty more employed, according to the *Post Office Directory*, in the various departments of the Civil Service at home. From this it will appear that the secretaries to the committee of the Campbell Gift have no slight amount of work before them, assuming that they desire to enlist in the good cause all the Clan Campbell and its nominal adherents.

CAMPING OUT IN LINCOLNSHIRE.

It has become the regular thing for the corps of, principally, the northern part of Lincolnshire, to camp out, in true soldier fashion, in the last week of June. The site pitched upon this year was Thornton Abbey, or College, as it is indiscriminately called. There, some five hundred strong, our volunteer defenders assembled, and held a review at the latter end of the week. Nearly all of them look forward, the whole year through, to this outing, and do their best, not only to merit the encomiums of the officers who come to inspect them, but to enjoy themselves. Independently of the volunteer attraction, many persons of antiquarian tastes think it a favourable occasion to inspect the fine old College ruin, which rises up very grandly from amidst the beautiful green foliage which flanks it. Some description of it may not come amiss, and may tempt the pleasure-seeker, at some future day, to see for himself what no description can adequately represent.

It was founded in 1139, by William le Gros, Earl of Albemarle, the then lord of the manor, as a priory of black canons, and dedicated to the virgin. Nine years later, on account of its rising popularity and wealth, it ranked as an abbey. Henry VIII thought it worthy of a visit, for in 1541 he called here with his queen and attendants. And at the dissolution, being worth something like £730 per annum, this destroyer of monastic institutions was forbearing enough to change it to a College for a dean and prebendaries. It never fully recovered the shock, for in spite of its re-dedication to the Holy Trinity it was suppressed in 1553, and its members being pensioned, it was attached to the see of Lincoln.

Its deep ditch and high ramparts made it even a formidable fortress, and now there is much in wonderful preservation. The gate-house is approached by a road which crosses the ditch, and has brick walls on either side, with loop-hole arches, a broad battlement, and at the terminus on either side, the two fine round towers, which formerly had a drawbridge between them. The front has been very rich, and the grand entrance arch is still good. Over the arch is a parapet which opens into a cell. A portcullis has graced the building, and some fragments of the massive doors still hang on the huge hinges. There are two rooms over the gateway, and a fine hexagonal tower at each angle. The refectory is reached by a winding staircase, and in it half-length figures support the ceiling, with faces emblematical of the miseries of purgatory. Another room, with recesses on both sides, lies to the east of this. On the eastern side of the gateway is the abbey church. The octangular chapter-house is very fine, with its arcade, pointed arches, cinquefoil heads, and trefoil drops. The person who shows the place lives in the abbot's residence, which, like its compeer, has undergone many reverses. The skeleton of an immured abbot was found, with his book, table, and candlestick, built up in the wall, some years ago.

Miss Braddon has evidently laid the scene of one of her stories here. The description of the residence of John Marchmont exactly tallies with this. Swampington is evidently Grimsby, and the villages round about are easily recognized. Only she is scarcely fair in making this part of the country appear to have a universal rain-cloud over it. There is only, as the villagers say, "a bit of a 'arl' from the sea sometimes."

But to return to the pleasure and incidents of camp life. On the Saturday preceding the week each company sent its corporal and four privates to pitch the tents, fill the beds, and make things something like comfortable for the forthcoming soldiers. On the Monday a few arrived; Tuesday the number of men increased, and on Wednesday there was a considerable addition. Some came as late as Thursday, so that they might be in time for the review on Friday, the 1st of July. These are the men of business, who can only leave shop or trade concerns at a push. They contrive to make up loss of time by going fiercely into everything, including drill, pleasure, or the attacking of the comestibles which a liberal commisseriat provides. It is a sight to see all the men attacking their platefuls of beef, ham, or mutton. Perhaps a dangerous sight. One year the attentions of outsiders were so embarassing that the men rose as one man, and did considerable damage among the spectators by getting rid of all their hot potatoes. Of course it ended in a pell-mell retreat of the attacked, but the gallant defenders of the dinner table did not get over it without some rebuke from the officer in charge. On Friday the greater portion of the men returned home, leaving small detachments to clear away the debris of victuals, to empty the beds, and take down and pack the tents. Saturday has been considered one of the best days for fun, for on that day there is no drill, but much frolic.

The ground was kept on the review day by the Earl of Yarborough's light horse. This cavalry company consists of the Earl's tenants, gentlemen farmers, and consists of between sixty and seventy men, commanded by the Earl. Their dark blue uniforms contrast well with the scarlet of the volunteers.

The review was the great event of the week. Colonel Wombwell, who has generally reviewed them, was unable to attend, and Lieut.-Colonel Elliot, Assistant Adjutant-General of the Eastern District, took his place, accompanied by his aide-de-camp, Colonel Ayre, of the Robin Hood Rifles. After going through sundry evolutions, marching past, forming squares, &c., their further progress was stayed by rain, which came down very fast, and it was found expedient to dismiss. The light horse went through a few evolutions afterwards in the rain, but the finish was a damper.

Our view of the abbey is taken as seen from the field. The ivy which completely hides a great portion of it is very curious. Its stem and root are said to be the largest in England, measuring between thirty and forty inches in diameter.

THE BIRMINGHAM RED BOOK for 1871 will be published as usual at the end of the present year, by HALL and ENGLISH, No. 71, High Street. HALL and ENGLISH make the announcement thus early, because they have been informed that a Local Almanack is already in preparation, containing information copied from the Red Book, with the evident intention of anticipating their publication. [100

THE WAR.

There are breaks in the unhappy monotony of French defeats and disasters. Events have occurred within the last few days giving warrant for the ideas which have been so frequently expressed that a great nation like France, with forty millions of population, ought not at once and completely to collapse, though its regular army is lost. Several events of interest have occurred since we closed our last account, besides the great incident, so encouraging to France, of the recapture of Orleans and the victory over the Bavarian General Von der Tann, by General Aurelles de Paladine, and the army of the Loire. This, the first German reverse of any importance, occurred on the 9th and 10th instant. The following is the first despatch received by the government at Tours:—

> "The army of the Loire, under the command of General Aurelles de Paladine, carried Orleans yesterday, after two days' fighting. Our losses, in killed and wounded, do not exceed 2,000 Those of the enemy are more considerable. We have taken more than 1,000 prisoners, and this number is being increased by the pursuit. We have also captured two guns of Prussian make, more than twenty powder and munition waggons, and a large quantity of fourgons and provision waggons. The principal seat of action was round Coulmiers, on the 9th. The ardour of the troops was admirable, notwithstanding the bad weather."

In General Paladine's order of the day addressed to his army after the victory, he spoke thus:—

> "Officers and Men of the Army of the Loire,—Yesterday's fighting has been a success for our arms. All the enemy's positions were vigorously carried, and the foe is retreating. The government has been informed by me of your conduct, and has entrusted me with the duty of returning you its thanks. I do so with great pleasure. In the midst of its misfortunes, the eyes of the country are upon you. France counts upon your courage! Let us make every effort, that her hopes may be realised.—Headquarters, November 10, 1870, The General Commanding-in-Chief, Aurelles de Paladine."

The Prussians on the same day, at the Headquarters at Versailles, acknowledged the defeat. The King sent the following to Queen Augusta:—

> General Von der Tann, yielding to the superior force of the enemy, withdrew yesterday, fighting, from Orleans to Toury, where he united his forces with those of General Wittich and Prince Albrecht, who had arrived from Chartres. The Grand Duke of Mecklenberg will join General Von der Tann to-day.

Immediate steps were taken to re-open railway communication between Orleans and Tours. A more detailed account of the battle was despatched from Tours on the 11th:—

> The French line extended from Vendome to Beaugency. The first engagement took place in the Forest of Marchenoir, where a Prussian corps from Baccon attacked the French position near St. Laurent des Bois, but were repulsed. On the following day the French assmmed the offensive. It is supposed the object of General Aurelle de Paladine was to turn Orleans, and isolate General Von der Tann. The Beaugency Corps was to advance on Orleans; but while the right wing of the French army would stop near Ormes, the centre and left wing, pivoting on the right wing, were to march through Germigny, Saint Peravy, Boulay, and Briery, and effect a junction with a cavalry corps which General Pallieres was to bring from St. Benoit-sur-Loire towards Cercottes. The fighting commenced on the morning of the 9th, and lasted till night. Baccon and Coulmiers were successively occupied by the French. General Chauzy advanced rapidly on Germigny, where the Germans made a determined resistance. Meanwhile, General Royan, on the extreme left, marched on St. Peravy a la Colombe. General Von der Tann, warned in time, ordered his troops to evacuate Orleans, and fell back with the whole of his force by the Artenay and Patay roads. At the same time strong Prussian columns from Beauce arrested General Royan's advance on St. Peravy, whence General Royan, menaced by a superior force, fell back. General Pallieres accomplished the required movement, and it is said made a number of prisoners from the retreating rear-guard of General Von der Tann.

The following is M. Gambetta's proclamation to the soldiers on the victory at Orleans:—

> Soldiers,—Your courage and your efforts have brought back victory. To you France owes her first consolation, her first ray of hope. I am happy to convey to you the expression of the public gratitude and the praises and recompenses which the Government awards to success. Led by chiefs vigilant, faithful, and worthy of you, you have recovered discipline and strength, you have retaken Orleans with the ardour of old troops accustomed to conquer, and have proved that France, far from being overwhelmed by reverses which have no precedent in history, intends to assume in her turn a vigorous and general offensive. The advanced guard of the country, you are on the road to Paris! Let us not forget that Paris awaits us. Our honour is staked upon our succeeding in loosening the grasp of the barbarians who threaten her with fire and pillage. Redouble your constancy and your ardour. You now know the enemy. Their superiority consisted in the number of their cannon. Recover the French dash, and the fury which ought to help to save the country. With such soldiers, the Republic will issue victorious from the struggle.

The following are a few events and items illustrating the progress of the war:—

At the capitulation of Verdun, the Germans captured 2 Generals, 11 staff officers, 150 officers, and some 4,000 men. They also found 136 guns of different calibres, 23,000 infantry rifles, and a considerable store of various kinds of war material.

The war material captured in Metz is valued at 80,000,000f. Amongst it are large stores of Chassepot rifles, exclusive of those given up by the prisoners.

The *Echo d' Arlon* announces that travellers who arrived at Arlon on Sunday state that the bombardment of Thionville had commenced, and that the city was on fire.

General Von der Tann reports that his loss in the engagement before Orleans of the 9th instant was 42 officers and 667 men killed and wounded. The enemy, on the other hand, acknowledged that he had 2,000 men *hors de combat*.

The inactivity of the army of the Loire for many days after the recapture of Orleans tended very much to depress the hopes that were built upon General Paladine's success over Von der Tann, and as the days wore on news came from all quarters of the strengthening of the whole German line and their gradual advance in force upon the hitherto uninvaded portions of France. Meanwhile General Aurelles de Palladine has been appointed Commander-in-Chief of the Army of the Loire, and General Pallières Commander of the 15th Army Corps.

A munity occurred at Villefranche, near Lyons, on the 11th inst., among the second battalion of the legion of Mobile Guards from Lyons. Twenty-six men were arrested and tried by court-martial. Three were condemned to death, and were shot. A strong detachment of troops from Lyons was present at the execution. The legion has resumed its march, and discipline is perfectly restored.

M. Thiers has published a report of his mission to the German head quarters. It appears that the questions which were mooted during the first conference were: 1st. The principle of the armistice; 2nd. Its duration, and the freedom of election in the occupied provinces; 3rd. The positions to be retained, and relations to be observed, by the belligerent armies; and, lastly, the re-victualling of all besieged places, and especially of Paris, during the armistice. The two first points having been agreed upon, and the duration of the armistice having been fixed at twenty-five days, it was also agreed that nothing would be prejudiced by the conclusion of an armistice. Count Bismarck said he could not permit any electoral agitation in Alsace and Lorraine; but he would not refuse that they should be represented by influential persons, without Germany interfering with the elections; and this point was agreed to by both parties. On the fourth point several discussions took place between M. Theirs, Count Bismark, and the Prussian generals; but the question of the revictualling did not at first give rise to any fundamental objection on the part of the Chancellor, who referred it to the military authorities. On the 3rd M. Thiers said that the revictualling of the besieged places had become not merely a question of details, but a *sine qua non*. Count Bismarck, on behalf of the Prussian generals, declared that the armistice was absolutely against the interests of the Prusseians, and that he could only consent to the revictualling of Paris if the Government of the National Defence was prepared to concede some military equivalent, as, for evample, a military position round Paris. M. Thiers having insisted, Count Bismarck added that by a military position he meant a fort, and perhaps more than one." Thereupon M. Thiers stopped him immediately, and declared that to refuse Paris to be revictualled was equal to depriving her of her resources for resisting during a month, and that to demand a fort was nothing less than to demand the surrender of the ramparts. On this ultimatum the negotiations were broken off by order of the Parisian Government of National Defence.

From Flushing it is reported that the German vessel Fenna Johanna has been captured by a French war steamer.

The Prussian press announces the determination of the Government to push on the war to the complete defeat of France with as little delay as possible.

WAR ITEMS.

An Englishman who was an eye-witness of the burning of Chateaudun, and who is still living in the neighbourhood of that town, writes:—"The place was, for the most part, burned in cold blood. After the fight the Germans went from one end of a street to the other, setting fire to every second house; and they allowed no attempt to be made to extinguish the conflagration till the next day. About 100 persons have been taken away as hostages, and sent, it is thought, to Germany. But here is an act of savagery which struck me more than all the rest. After the fight the National Guards, having changed their uniforms for their ordinary clothes, re-entered the town. One of them, for some unknown reason, did not take this precaution, and brought back his wife and children in a carriage. On the way he was met by two Prussian horsemen. He at once threw his gun at their feet, crying out that he gave himself up as a prisoner. One of the horsemen dismounted, picked up the gun, and shot the unfortunate man through the head, as he sat between his wife and children. They also shot an old pensioned-off captain, over 70 years of age, as he sat in his house after the surrender of the town."

A correspondent of the *New York Herald* giving an account of an interview with Bazaine, says, he saw a report by General Boyer, of an interview with the Count Von Bismarck, at Metz, in which Bismarck is reported to have said, "General Burnside has just arrived from Paris, and given me a description of affairs inside, characterising the city as a madhouse inhabited by monkeys."

It is stated that Mr. Odo Russell, Assistant Under Secretary for Foreign Affairs, has left England for the Prussian head-quarters at Versailles.

A novelty at Tours was the arrival of 400 Bavarian prisoners from Orleans on Saturday.

The *Moniteur* accuses the German army of great barbarity, and of pillage. It states that at Châteaudun wounded French soldiers were thrown out of windows, and two peasants were shot for working on French entrenchments.

It was reported from Tours on Sunday that Garibaldi, General Michel, and Colonel Rouet held a council at Chagny, and determined upon a plan of operations.

The rank of Field-Marshal of Russia has been conferred upon Prince Frederick Charles, as well as upon the Crown Prince.

The North-German Parliament will assemble on the 21st inst. The sittings will be held in Berlin.

The *Echo du Nord* of Monday says:—"One of the military chiefs of our garrison received last night a dispatch announcing that the Chasseurs à Pied of the Guard, made prisoners at Metz, during a halt overpowered and dispersed their Prussian escort, and took possession of their arms, reformed provisionally their *cadres*, and fled to the Vosges, where they are pretty well secure from capture. The influence that the presence of this *corps d'elite* will exercise upon the mountaineers of the Vosges, already beginning to rise, may be conceived."

The Theatres in Lyons have been closed.

Prince Napoleon has taken up his residence at the Hotel de Saxe, Brussels.

A despatch, received at Brussels from Berlin, asserts that Paris will not be bombarded, Count Bismarck having acquired the conviction, from what transpired during his negotiations with M. Thiers, that the French capital has only sufficient provisions for one month, and that its capitulation is certain to take place within a brief period.

A telegram from Frankfort says:—"The negotiations which have been carried on with the South German ministers at Versailles having demonstrated that there is no prospect of Bavaria agreeing to join entirely the German Confederation, an agreement is to be brought about instead, by treaty, for establishing a close connection between Bavaria and the new Confederation.

General Garibaldi was received with great enthusiasm at Autun, on the 9th. A deputation of the ladies of the town waited upon him to thank him for lending his aid to France. In his reply he advised them to use all their influence in order to induce the peasants to take to the forest and harrass the enemy as much as possible. He also urged them to see that the priests did not set them against the Republic. He reviewed the National Guard and Guard Mobile that day, and on the following day he is reported to have marched, with 12,000 men, from Dôle to Belfort.

Two English officers, a colonel and a lieutenant-colonel, have arrived at Tours, sent by the English Government to follow the French military operations. One goes to the Army of the Loire, and the other to Chagny.

The *Impartial du Nord* states that the Belgian Government has taken active steps to obtain the neutralisation of a zone of country around Dunkirk, in order to prevent the injury which the inundation of the marsh lands, threatened by the military authorities in France, would inflict on Western Flanders.

A decree has been issued authorising the French Prefects to accept voluntary offers of church bells for casting cannon.

GOSSIP.

Miss Bateman has made a hit in Glasgow with *Mary Warner*.

"Birth" has been played at Leeds, but with no advantage.

Mr. Henry J. Byron has been doing well in Bristol and Bath.

A new edition of Mr. Tolhurst's "Ruth" is in preparation.

The *Orchestra* hears that the Earl of Desart is preparing a comedy for the stage.

Dr. Oliver Wendel Holmes's new book will be ready shortly.

Mr. Planché is writing a poem on the Siege of Calais by Edward the Third.

Miss Herbert is gradually recovering from her recent severe indisposition.

Mr. Pennington is suffering from a severe attack of influenza.

The *Athenæum* states that Mr. Frederick Myers, author of "St. Paul" and other poems, is engaged on a "History of French Literature."

Mr. Henry Holl, author of "The King's Mail," has resumed his vocation of novelist, and has a work of fiction in an advanced state.

According to the *Glasgow Herald*, a photographer in that city has received orders from a London house for 60,000 photographs of the Marquis of Lorne.

Mr. F. H. Cowen's new cantata, "The Rose Maiden," will be produced in the course of this month, at the St. James's Hall.

Mr. Albery's new play, "The Coquettes," has been produced with success at the Prince of Wales's Theatre, Liverpool.

We hear (says the *Musical Standard*) that the three Nilsson concerts recently given at Philadelphia yielded gross receipts to the amount of 19,000 dollars.

The Joseph Irving Fund is assuming large proportions, and the widow may look forward to a home for her lifetime.

The imitations of "Little Em'ly" are unceasing. The last is at Dover, and is called "David Copperfield, or the Misfortunes of Little Em'ly."

On the occasion of Miss Neilson's absence from Drury Lane, on account of indisposition, the character of *Amy Robsart* was taken, at short notice, by Miss Victoria Vokes.

Mr. Alfred Wigan has been appearing nightly at Brighton, in one or more of his favourite characters, attracting excellent houses, and delighting his audiences, as he has ever been wont to do.

The Rev. I. M. Crombie, M.A., of the Scotch Church, Swallow-street, has a philological and critical lexicon of Biblical natural science preparing for the press.

The *Musical Standard* says that Professor Tyndall, author of the well-known "Lectures on Sound," is to make observations on the forthcoming eclipse of the sun, on the 2nd prox., from the summit of Mount Etna.

Messrs. Lockwood and Co. have in preparation a new edition, revised by its author, of Mr. Charles Cowden Clarke's "Riches of Chaucer," a work which has been long out of print.

Madame Sainton-Dolby, on her retirement from the profession as a public singer, has been presented by the alto chorus of the Sacred Harmonic Society with an address, illuminated on vellum and framed in carved oak.

At the Theatre Royal, Dublin, Mr. Fred. Younge has been favoured with a special bespeak from his Excellency the Lord Lieutenant, who, with the Countess Spencer and suite, honoured the last performance of "Caste" with their presence. The theatre was very full, and the play passed off with great *éclat*.

Mr. C. Hemans' third volume in continuation of his "Christianity and Ancient Art," and "Christianity and Mediæval Art, is completed, and will be published in the spring. It will be more generally interesting than the preceding volumes, on account of recent occurences in Rome.—*Academy*.

FACEACHE, TOOTHACHE, TIC DOLOREUX.—ADAM SMITH'S NEURALGINE effects a certain cure.—Depot, 39, Ann Street. Sold by all Chemists; and Bloxwich, of Yardley. [107

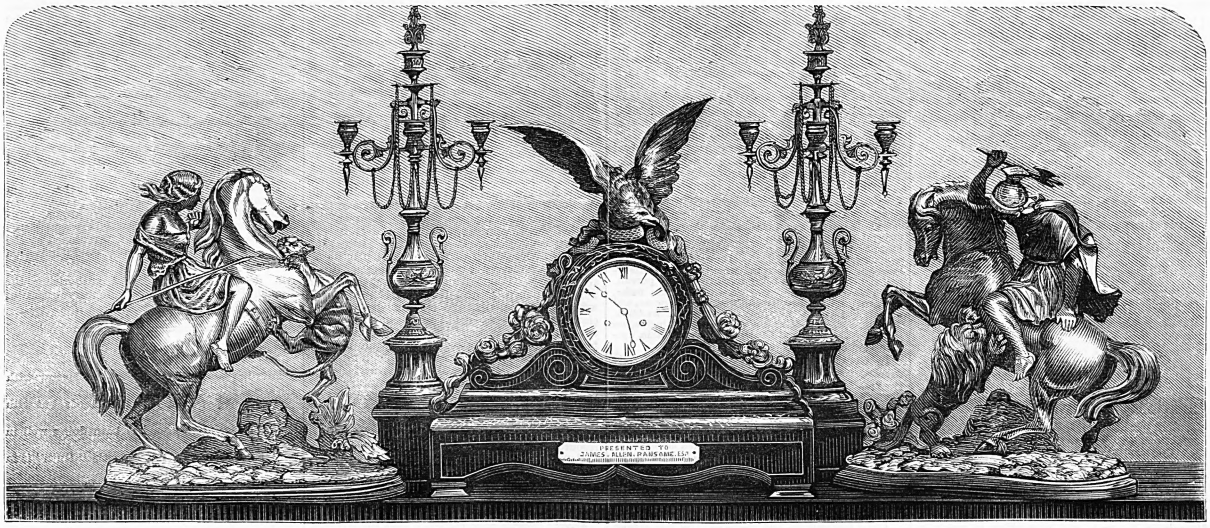
ROSSETER'S HAIR RESTORER is the only preparation which can be confidently relied upon for restoring grey hair to its original colour. It assists nature in supplying the colouring properties which may have become deficient through age or disease. Price 3s. 6d. per bottle. [628

IMPORTANT.—14, Carr's Lane, Birmingham. Established 1861, for the sale of Pure Tea. Connoisseurs pronounce the Tea sold at this Warehouse superior to any that can be obtained elsewhere. Twenty-five per cent saved in value. [24

MUTUAL LIFE ASSURANCE.—The advantages of the Scottish Provident Institution, as compared with other offices, are a greatly larger original assurance for the same premium, and eventually to good lives, as large additions as where the ordinary high rate of premium is charged.—For particulars, apply to Mr. A. FORREST, 10. Cherry Street, Birmingham. [105

ONE BOTTLE DID IT.—That is the expression of many who have had their grey hair restored to its natural colour, after using one bottle of MRS. S. A. ALLEN'S World's Hair Restorer. It is not a dye, it can do no harm. Every one who has used this preparation speaks loud in its praise. If you wish to restore your hair as in youth, and retain it through life, without delay procure this preparation. Sold by all Chemists. Depot, 266, High Holborn, London. [32

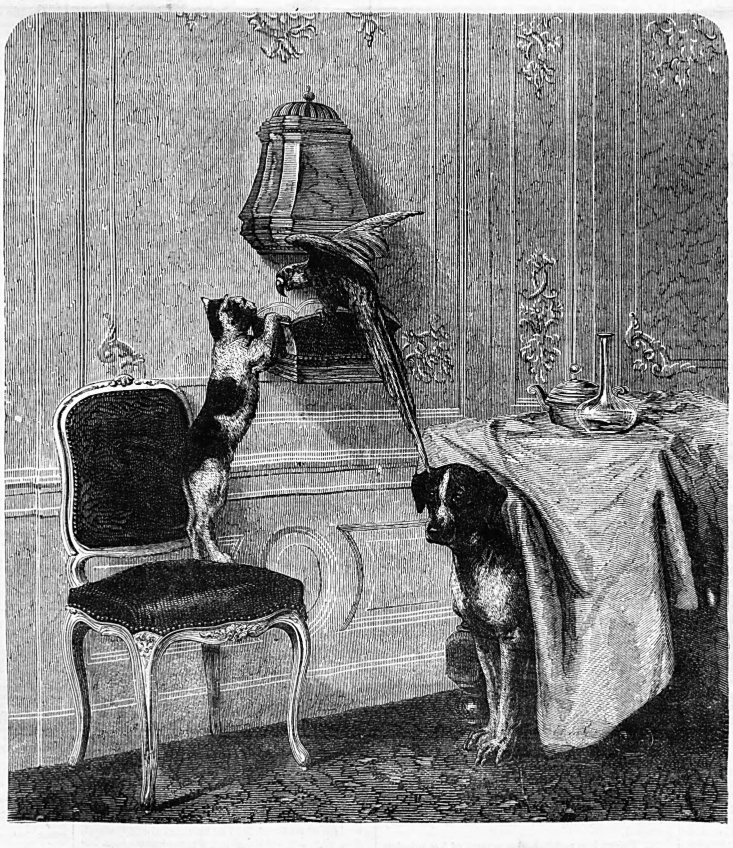
HOLLOWAY'S PILLS AND OINTMENT.—Influenza, Coughs, and Colds.—In diseases of the throat and chest, ever prevalent in our changeable climate, nothing so speedily relieves, or so certainly cures, as these inestimable remedies. These disorders are too often neglected at their commencement, or are injudiciously treated, and in either case disastrous consequences result. Whatever the condition of the patient, Holloway's remedies will restore, if recovery be possible; they will retard the alarming symptoms till the blood is purified and when nature's will consummates the cure, gradually restoring strength and vital nervous power. By persevering in the use of Holloway's preparations, tone is conferred first on the stomach and by it on the system generally. Thousands of persons have testified that by the use of these remedies alone they have been restored to health after every other means had failed. [42



WORKMEN'S TESTIMONIAL TO MR. JAMES ALLEN RANSOME, OF IPSWICH.

A JUBILEE TESTIMONIAL.

On this page we present an engraving of a very handsome testimonial recently presented to Mr. James Allen Ransome, the senior partner of the celebrated firm of Ransomes, Sims, and Head, agricultural implement makers, of Ipswich. The presentation took place under circumstances which must have been as gratifying to Mr. Ransome and his family and friends as they were honourable to the subscribers. The gift was made in celebration of the fiftieth anniversary of the date when Mr. Ransome became a member of the firm, and it represents, in a perfectly disinterested manner, the great esteem in which he is held by the officers and workmen employed at the Works. The testimonial originated in a meeting of the foremen of the various shops, and representives of the offices, who, having determined to open a subscription for this purpose, resolved that the gift should be an absolutely free and spontaneous offering. It was, therefore, decided to have no list of names, and to make no personal solicitation for contributions. The simple plan adopted was to place a box in every shop and office, with a notice of the object of the subscription, and an appeal from the committee to the workmen, labourers, clerks, &c., to drop in whatever amount they pleased towards the object. When the boxes were opened they were found to contain £70. This amount was expended in the purchase of the handsome timepiece and set of bronzes depicted in our engraving. The clock is of black and green marble, and above the dial are a large bronze eagle and serpent engaged in mortal combat. On the gold plate let into the basement is written this inscription:—"Presented to James Allen Ransome, Esq., by the officers and workmen of the Orwell Works and Waterside Works, on the completion of his fiftieth year of business connection with these establishments, as a voluntary tribute of the esteem in which he is held by the subscribers." These beautiful works of art were selected, through Scott and Co., from the London house of J. B. Delettrez, of London and Paris. The testimonial was forwarded to Mr. Ransome's residence on the jubilee day, accompanied by a letter from Mr. Arthur T. Cole, head clerk of the firm, conveying to Mr. Ransome, in the name of the subscribers, their hearty congratulations on the commemoration of the fiftieth anniversary of his association with the firm, their sincere hope that he would long live to occupy the honourable position he held, and the expression of the lasting esteem and regard which is felt for him by all the officers and workmen of the two firms. The following was Mr. Ransome's acknowledgment of this most gratifying testimonial:—"Dear Arthur Cole,—On my return from the seaside I find your kind address, accompanied by the magnificent testimonial with which the officers and workmen have been pleased to present me on the occasion of my having completed my fiftieth year in connection with our establishment. I am deeply touched by this manifestation of the kindly feelings of those who have been associated with you in arranging this welcome and altogether unanticipated surprise, and greatly does it add to my estimate of its value to feel the thoughtful and kindly consideration that has dictated the mode and manner in which your munificent gift should reach my hands, and I trust to you to convey to your associates in this matter my appreciative acknowledgment. Much as I have reason to value this testimonial for its intrinsic beauty and value, you who have so long known me will scarcely need the assurance that in the affectionate regard of which your testimonial is the outward symbol, I have a deeper and far higher gratification, in the recognition it conveys to me of the harmony that has hallowed our mutual relations for so many years, and which during half a century has never been broken, nor, I believe, even disturbed. I am sensible that this acknowledgment is but a very feeble expression of my grateful feeling or of my personal gratification, but I trust to its acceptance by you in the fulness of the spirit of mutual regard. I remain, dear Arthur, yours very sincerely, J. Allen, Ransome.—A. T. Cole, for the officers and workmen of the Old Foundry and Water-side Iron Works." Our readers will remember the account we gave, in our number for the 16th of last July, in connection with the Oxford Meeting of the Royal Agricultural Society, of Messrs. Ransomes, Sims, and Head's Works, and the biographical sketch of Mr. James Allen Ransome which that notice contained. The Orwell Works firm, and Mr. James Allen Ransome personally, are so widely known that our sketch created a good deal of interest. We are glad to add this pleasing incident—which occurred since the meeting at Oxford—in the biography of Mr. Ransome, in connection with the famous Works at Ipswich.



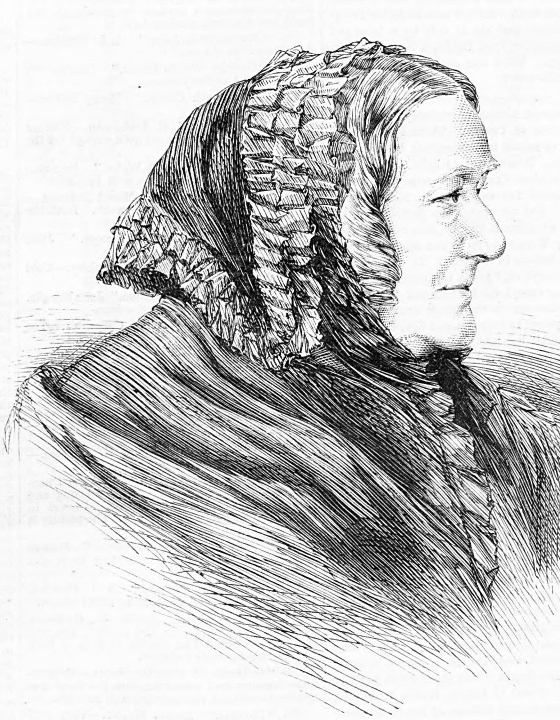
HOME PETS.

HOUSEHOLD PETS.

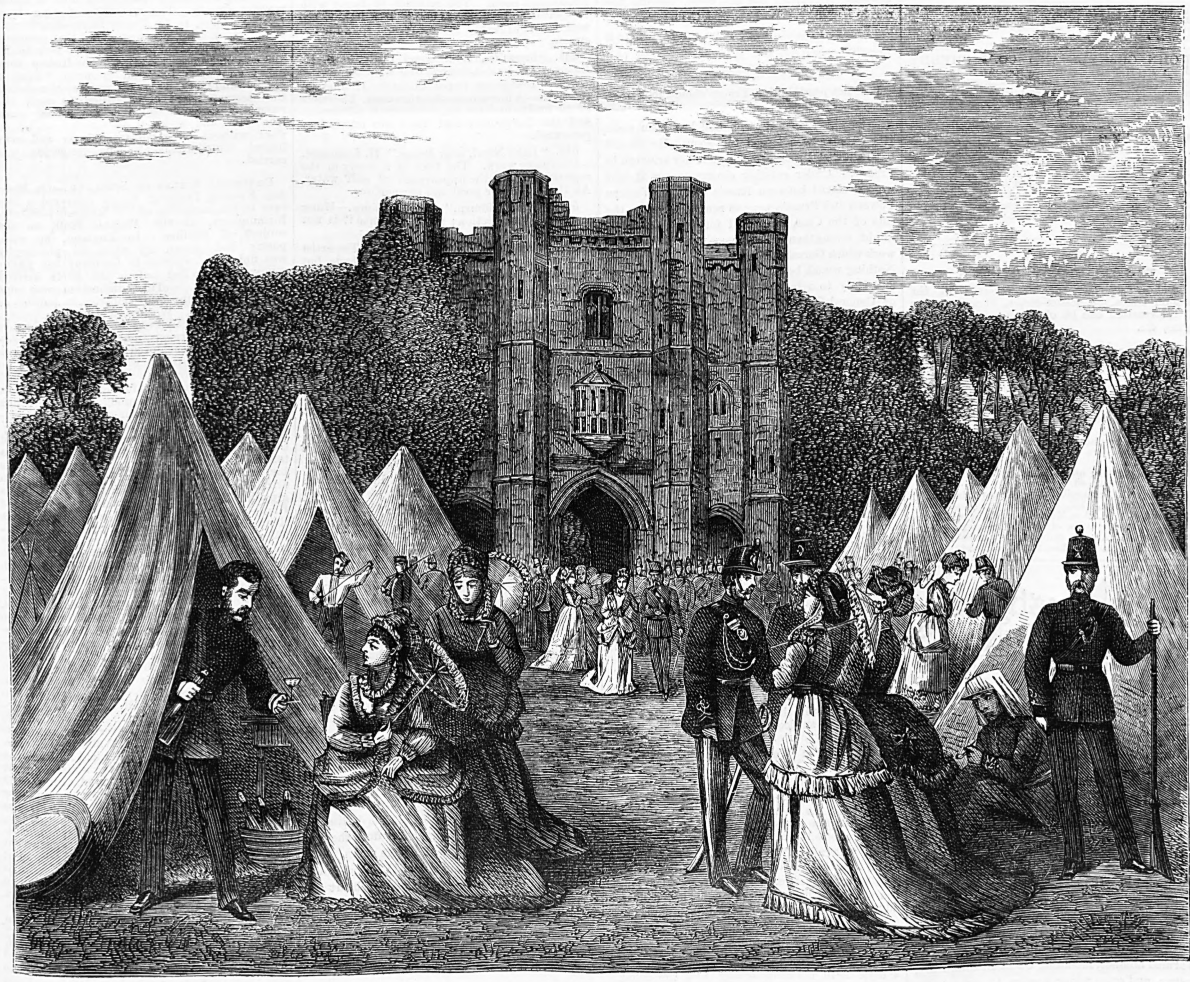
Animals, like men, are very much the creatures of habit. There is nothing more remarkable in natural history than the manner in which some animals take to domesticity. They are born with a bias for a carpet life. They would be out of their element if, at any stage of their growth, they were sent forth into an uncivilized world to make a way for themselves according to the custom of their remote ancestors. They have, indeed, almost lost the impress of barbarism, and are, in their vices as in their virtues, civilized creatures, dependent upon modern luxury and the surroundings of the domestic life of the time for their existence. It would be an act of injustice and cruelty to the cat which is mounted on the velvet cushioned chair in our picture, to send her out into the forest to prowl, as a little beast of prey, for her food. She belongs to a more favoured family, and household customs and modes of life are hereditary with her, and form a part of her constitution. Then the parrot, with whom she, for want of something better to do, seems disposed to pick a quarrel, is not intended for forest life in the tropics. She would despise the rough life, the plebian manners and conversation, and the ill-regulated mode of existence of the birds of her feather who live abroad, and have no experience of the elegancies of civilized society. She is a creature of luxury and ease, having servants at her call, and living on terms of free and easy familiarity with the people of distinction who dwell in great and expensively furnished houses. The dog himself, courageous and serviceable as he looks, is perfectly at home in the drawing room, and would be quite uncomfortable under the conditions of dog life of a couple of thousand years ago. He has no point of character in common with his savage ancestors. Having learned to appreciate the pleasure of being surrounded by the comforts which ingenuity, taste, and industry, have devised, he is emphatically one of us, and on those terms we accept him and are glad of his highly civilised companionship. We are not all gifted with precisely the same sympathies, and there are many among our readers, doubtless, who would consider that pleasant and neatly furnished apartment more attractive relieved of the presence of those feathered and four-footed animals; but to the majority there is a suggestion of comfort in the sight of these home pets which will not fail to give an interest to the pretty picture, the copy of a charming painting by L. Breton, presented on the opposite page.

THE LATE MRS. JAMESON.

We add this week to our series of portraits of women of letters a likeness of the late Mrs. Jameson, who occupied a place in the front rank of authorship in the generation which has given place now to George Eliot, Miss Braddon, Mrs. Riddell, Mrs. Oliphant, Mrs. Henry Wood, and the host of fair writers who add so largely to every year's supply of new books. There is just the difference between Mrs. Jameson and most of the ladies we have named that there is between the two schools. There is less ardour, less colour, less writing for effect in Mrs. Jameson's works; and at the same time more evidence of culture and indications of the pursuit of literature and art in other lines than those of fiction. The maiden name of Mrs. Jameson was Anna Murphy. She was born in Dublin in 1797. Her father was a miniature painter, and of him she learned the rudiments of art. Her husband, whom she married in 1824, was a barrister, and Vice-Chancellor of Canada. From him she was separated very shortly after marriage. "The Diary of an Ennuyée, being notes of Travels in France and Italy," was her first work, and it was well received, and republished in 1834, under the title of "Visits and Sketches at Home and Abroad." The works which followed were "Memoirs of the Loves of the Poets," "Memoirs of Celebrated Female Sovereigns," "Characteristics of Women," consisting of studies of the Women of Shakespeare's plays; "The Beauties of the Court of Charles II.," with portraits illustrating the diaries of Pepys, Evelyn, Clarendon, and others. The portraits are very beautifully printed. They were taken from copies made by Mrs. Jameson's father, for the Princess Charlotte, of Lely's paintings in Hampton Court. Other works which followed were "Sketches of Germany," Canada," and "Translations of Dramas by the Princess Amelia, of Saxony," and "Winter Studies and Summer Rambles in Canada" The latter book contains recollections of a journey undertaken in a fruitless attempt to arrange her family affairs, and include the account of her strange and solitary canoe voyage, and her residence among a tribe of Indians. The more striking chapters of the narrative were reprinted in 1852, in the twelfth volume of the "Traveller's Library." From the year 1840 Mrs. Jameson devoted her attention more exclusively to art, and in 1842 published her "Handbook to the Public Galleries of Art in and near London," followed by a "Companion to the most Celebrated Private Galleries of Art in London;" "Lives of the Early Italian Painters;" "Memoirs and Essays;" and her great work "Sacred and Legendary Art." Among her other books were "Commonplace Book of Thoughts, Memories and Fancies," "Sisters of Charity, Catholic and Protestant, at Home and Abroad," and "Communion of Labour." Mrs. Jameson died on the 17th of March, 1860, leaving an unfinished work, afterwards completed and published by Lady Eastlake, called "The History of Our Lord, as exemplified in Works of Art."



THE LATE MRS. JAMESON.



CAMPING OUT IN LINCOLNSHIRE. *(See page 323.)*

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THE RELIGIOUS TRACT SOCIETY, 56, Paternoster Row, and 164, Piccadilly. Sold by the Booksellers. [112

HER MAJESTY'S gracious acceptance of A. B. ALLEN'S "GOD SPEED THE GALATEA." All copies bear an imprint of the words—"Graciously accepted by Her Majesty the Queen." Sent free by post for 18 stamps.—London: JOSEPH WILLIAMS, 24, Berners Street, W. [113

PRINCE PONIATOWSKI.

LA PENNA. "The Prince, who is an accomplished musician, has just composed a charming Song, 'La Penna,' which cannot fail to become a general favourite." —*Review*. Sent for 24 stamps.—DUFF and STEWART, 147, Oxford Street.

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CROQUET SCHOTTISCHE. By MARRIOTT. The pretty melody of the favourite Song "Croquet" is very appropriate for a Schottische, and will be equally popular. Sent for 18 stamps.—DUFF and STEWART, 147, Oxford Street. [89

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Extract of a letter from Mr. Edgar, of the Butt Lighthouse, Island of Lews, to Sir James Matheson, Nov. 23, 1869:—"Mrs. Edgar cannot express her thanks to Lady Matheson for sending the Neuraline, as it has proved to be the most successful lotion which she has ever applied to the affected part. The relief experienced is almost instantaneous."

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JOHN GOSNELL AND CO.'S CHERRY TOOTH PASTE is greatly superior to any Tooth Powder, gives the Teeth a pearl-like whiteness, protects the enamel from decay, and imparts a pleasing fragrance to the breath. Price 1s.6d. per pot. Angel Passage, 93, Upper Thames-street, London. [852

NOTHING IMPOSSIBLE.—AGUA AMARELLA restores the human hair to its pristine hue, no matter at what age. J. GOSNELL AND CO. have at length, with the aid of one of the most eminent chemists, succeeded in perfecting this wonderful liquid. It is now offered to the public in a more concentrated form, and at a lower price. Sold in bottles at 3s. each, also 5s., 7s. 6d., and 15s. each, including brush. [851

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The Trade will be supplied with this paper in London by Messrs. Smith, 186, Strand; by Messrs. E. Marlborough & Co., Ave Maria Lane, E.C.; and at the London Publishing Office of the Paper, at 33, Essex-street, Strand. Annual Subscribers can be supplied by post direct from the Office, 108, New Street.

The Illustrated
MIDLAND NEWS
FORWARD

BIRMINGHAM, NOV. 19, 1870.

Is the Crimean War to be fought over again? That is the question of the week. Prince Gortschakoff must by this time be almost convinced that he has overshot his mark in declaring, in dogmatic and almost insolent terms, that the Treaty of 1856 has become intolerable, and that Russia is determined to stand by it no longer. The mistake Russia made in 1854 she seems to be repeating in 1870. She thought then that Great Britain would not fight, and she had to pay for her error. She goes now on the assumption that because France is crippled, England will not go into the field for the protection of Turkey, and it has taken only a few hours to place the matter in another light. Without reference to any immediate action on the part of Russia, we canvassed last week in this column the possibility of an armed alliance, including Great Britain, Italy, Austria, and some minor powers, to enforce the maintenance of peace in Europe. Already we have arrived at a point resembling that position. Russia sends forth a defiant note as to her intentions in Europe, and she is met by a joint and decided opposition from England, Austria, Italy, and Turkey. What can she do in antagonism with these Powers?

THE Emperor Alexander probably counts upon the assistance of Prussia. There is, no doubt, some sort of secret understanding between the two Powers. Russia was to fight on the side of Germany against France if Austria or any other nation entered the campaign in alliance with Napoleon. But we venture to predict that the Treaty, or whatever it may be, does not distinctly bind King William to go to war against Turkey and Great Britain in the East. If our memory does not deceive us, Prussia was never yet known to go to war except for herself, and she has no interests whatever in the Black Sea. We shall not be surprised to hear, by-and-bye, that Count Von Bismarck has misled Prince Gortschakoff, and that he has reserved to himself a way, in his relations with Russia, to keep the word of promise to the ear and break it to the hope.

THERE is, however, another method by which the Chancellor of the North German Confederation, may have promised to assist Russia in the Eastern question. It is evident that whatever understanding existed between the two Governments with respect to the anticipated war between France and Prussia, had reference to the attitude of the Emperor Francis Joseph. Russia was to compel the neutrality of Austria. It is quite conceivable that, in return for this, Count Bismark entered into some sort of obligation to ensure the neutrality of Austria in the case of a war in the East. In the Councils of Vienna suspicions on this subject prevail. Fears have been expressed that in the name of German unity Bismark might attack the German portions of Austria, by way of helping Russia to rob her of her influence—and perhaps of her territories—on the other side. What the Minister-President of Prussia wants is the disintegration of the Austrian Empire, and that is what Russia would like to see accomplished: when King William would take the German fragments and the Emperor Alexander the Sclavonic, leaving the rest to Hungary. We have seen the beginning of the Franco-Prussian war; none can say where it will end.

IT is not possible that France should look upon these new Eastern complications otherwise than with hope. Prince Gortschakoff has been rash. His circular was issued too soon. He should have allowed Prussia to complete her triumph in France. Under existing circumstances if war were declared between Russia and the Western Powers, and Prussia were to range herself on the side of the Czar, the allied forces of the West might strengthen their cause by undoing the work which Germany has already done in France. Nothing would be easier than for Great Britain and Italy to relieve Paris, and with the help of General Trochu's forces the German army might be driven back beyond the Rhine, and Alsace and Lorraine restored to France. In that case there would be no indemnity to pay, and our old Crimean allies would not be wholly powerless to assist us in the East.

THE ROYAL BIRMINGHAM SOCIETY OF ARTISTS.

[TWELFTH NOTICE.]

501. "December." A. M. Caswell.—Shows but little merit.

502. "Battle of Weissenbourg." "Defeat of the French!" Special edition. F. H. Howard Harris.—A promising little picture.

503. "The Worm's Head," South Wales. G. Wolfe.—The light is good, and it is nicely painted.

504. "Waiting for Breakfast." Charles W. Radclyffe.—A very creditable work.

505. "Twilight," the old road from Pandy to Penmachno. John Steeple.—The sky strikes us as being altogether unnatural.

506. "La Puerta la Principal, Granada." F. H. Howard Harris.—It is good in light and shade, and a valuable and attractive picture.

507. "Anne Hathaway's Cottage." Agnes M. Brown.—The subject is growing too stale. Not an attractive picture.

508. "Garden Wall of Moseley Old Hall, Staffordshire." W. Neal Solly.—Dirty in colour.

509. "Vessels leaving Whitby." George Wolfe.—The water and ships are well done.

510. "On the Ystwth, Cardiganshire." E. J. Payne.—A fine study of mountain scenery, with natural effects truthfully depicted.

511. "Cornfield." Charles W. Radclyffe.—nicely rendered. The corn is faithfully pictured.

512. "Stonehenge." Harry Johnson.—There is a weird loneliness in the scene that calls for admiration. We like the work much.

513. "On the Machno, Pandy, North Wales."
514. "Bridge on the Machno." Georgina M. Steeple.—A good pair, worth much more than the price (£7 7s. each) set upon them. They are a little hard notwithstanding, and the colours are mixed up. 514 is the better one.

515. "Killeny Bay." The late Aaron Penley.—The water in the forground is nicely done. The sea in the distance is too light in colour—the sky could not give such a colour to it.

516. "A Shropshire Lane." A. L. Hadden.—A natural little sketch.

517. "On the Welsh Moors." Charles W. Radclyffe.—A clever picture.

518. "Kenilworth Castle." Harry Baker.—Well painted.

519. "A Sketch." J. R. Dickenson.—Neither the picture nor the frame are good enough for the room.

520. "Pandy Mill, North Wales." Georgina M. Steeple. The colour is not well managed.

521. "A Clean Pinafore." Miss A. Bouvier.—"Sold." A pretty and clever work. Both the faces are charming.

522. "Bird's Nest and Primroses." John Sherrin.—Well done.

523. "The Spinister." W. J. Muckley.—Cold in colour.

524. "Peat Marsh, Penmachno." John Steeple.—The sky, we think, is out of colour.

525. "On the Rea." A. R. Carpenter.—Too green.

526. "Cottage at Fillongley." W. Hunt.—The cottage stands well, and is nicely set among the trees.

527. "A Pale Visitor." Miss C. F. Jolly.—A faint coloured rose very nicely done.

528. "A Cloudy Evening." J. H. Leonard.—Very good.

529. "On the Lledr." Miss E. Burgess.—Rather effective; promising.

530. "'Twas Fifty Years Ago." Anna Charretie.—A charming reminiscence: a young and blooming girl, of "another period," dressed in the fashion of half a century ago. The picture is clever.

531. "A Cromlech on Dartmoor." George Dighton. There is the true feeling in it of a Dartmoor scene.

532. "At Church Stretton." A. L. Haddon.—Rather patchy, and wanting in broad effects.

533. "Check-mated." Emily S. Ryden.—There is good work in the picture, but not meaning enough. The figures look as if they were sitting for their portraits.

534. "In Doubt." Miss Heathcote.—Respectable drawing and colouring, but the head has neither the set nor the expression of real life.

535. "Flowers." Emma Walter.—Very well done.

536. "Below the Falls, Schaffhausen." G. H. Browne.—The river is well painted.

537 and 579. "The Pied Piper of Hamelin." G. J. Pinwell (The property of E. Dalziell, Esq.)—A pair of clever drawings illustrating Robert Browning's poem. The mixture of fancy with the features of real life is fine. The figures are well done, but rather too spick and span for the streets.

538. "Snowden, from Capel Curig." S. H. Baker.—The half-lights are well studied.

539. "Bridge at Capel Curig." J. Jackson Curnock.—A fine water-colour drawing. The effect of the bridge and its surroundings is admirable, and the foreground and trees are excellently presented.

540. "Lake Nemi, near Rome." H. Stanmore.—Charming work. The lake is a study in the reproduction of the appearance of still water. All the details are good and harmonions.

541. "Near Kilburn." P. K. Staines.—Hung too high for inspection; at the distance it is not promising.

542. "Evening." L. C. Sansom.—The artist appears to have taken pains with his effects, but the picture is almost beyond the range of vision.

543. "Evening—Berks." J. H. Leonard.—Very good study of atmosphere.

544. "In Doubt." J. W. Chapman.—Here is another subject "in doubt." This time it is not the sentimental maiden, but the housewife over her accounts. The figure and expression are good, and the artist is very successful with his interior.

545. "Hay Stacking at South Stoke." Harry Baker.—There is some good work in it, but the foreground is not well managed.

546. "Evening after Rain—Cumberland." Thomas Collier.—A masterly work.

547. "The First of September." James Hardy jun.—The dogs are very clever. Priced at ten guineas and endorsed "sold."

548. "Caught Rehearsing."—An exquisite little interior. The elegant courtier is attitudinising before a mirror and presenting a little bunch of violets to an imaginary belle to see how he looks in the act; the real belle enters and is a spectator of the performance. A very pretty picture.

549. "Near Lerica, Gulf of Spezzia." H. Bradley.—Better, perhaps, as a memento of a scene than as a work of fine art.

550. "Under the Old Oak." G. S. Walters.—Not badly done in some respects, but it wants the softness and harmony of detail observable in nature.

SONNET.

That is not Love which distance can make dim,
  Or idle words of others jar and fret,—
Which now in halcyon seas delights to swim,
  But in rough weather is by storms o'erset:
That is not Love which dreams of fabled bliss
  And when its object speck or flaw doth show
Begins to grieve, and take all things amiss,
  As though the world had planned its overthrow!
But that is Love which sets its stedfast heart
  To will and do good service, and to be
Itself forgot—if so it may impart
  A ray of gladness or felicity.
True love doth image fitliest the sun,
Which craves no thanks for all his labour done.

ST. GERMAIN.

NEWS OF THE MIDLANDS.

The foot-and-mouth disease continues to spread at an alarming rate in the counties of Somerset and Gloucester.

THE HUNT.—The North Warwickshire Hounds will meet on Tuesday at Kenilworth Castle; Wednesday, Tanworth; and Friday, Claverdon.—The Duke of Rutland's Hounds meet to-day (Saturday) at Staunton Hall; Monday, Great Gonerby; Tuesday, Cranwell; Wednesday, Three Queen's; and Friday, Weaver's Lodge.

OXFORD ROWING.—The Oxford correspondent of the *Globe* writes that the final heat of the fours was rowed on Saturday afternoon, between Balliol, the winners of last year, and Pembroke, who had vanquished all comers this time. The race was fairly contested, but Balliol proved themselves the stronger crew, winning for the second time by five or six seconds. The Balliol crew were all Eton men, who rowed in the following order:—Elliott (bow), Farrer, 2; Edwards-Moss, 3; Benson (stroke). The fours now being over, a number of men will be ready to take their places in the trial eights, which will ere long be made up, though the race will not take place till the end of Term. It is to be hoped that the practice which has been in vogue for the last two years, of two oars of the University eight being strokes of the trial eights, will not be continued this year, as the chance of junior men showing themselves competent to row stroke of the University eight is much diminished thereby.

EDUCATION MEETING AT OXFORD.—A meeting, numerously attended by laity and clergy, was held at the Town Hall on Saturday, to consider the Elementry Education Act, the Bishop of the diocese in the chair, supported by Colonel North, M.P., the Right Hon J. W. Henley, M.P., Lord Redesdale, Mr. Alexander Hall, Canons Leighton and Payne-Smith, Professor Burrows, Archdeacon Clerk, &c. The Bishop having explained the position of the diocese with regard to the Act, stated that £6,000 was necessary to supply the certain deficiency in thirty-two schools, and the probable deficiency in a large number. He then called on Colonel North to move the first resolution, to the effect that the meeting was of opinion that it was necessary to make increased efforts to supply the means of religious education in parishes where they were deficient. Colonel North, was grateful to Mr. Forster for the bill which he had carried, and expressed a hope that it would have a fair trial. Having adverted to sections 7 and 14 of the Act, he moved the resolution, which was seconded by by Mr. Alexander Hall and supported by Mr. Henley, who was not satisfied with the Government not carrying their bill as first brought in, for they would, he said, have had the support of all the Conservative party in carrying it through. The Government had given way to a troublesome minority of their own party who had given a great deal to much trouble already. The resolution having been further spoken to by Canon Payne-Smith was put by the Bishop, who announced that promises of five or six hundred pounds had just been made, and was unanimously carried. The Bishop then called on Canon Leighton to move "That a special fund be raised for the purpose of assisting the diocesan board of education to meet the numerous demands upon it for school accomodation, and which it is wholly unable to meet without extraordinary efforts and very liberal contributions." The resolution was carried.

PROFESSOR SEELEY ON SCHILLER.—On Monday Evening Professor Seeley delivered a lecture to the members of the Midland Institute, Birmingham, at the Masonic Hall, on the subject of Schiller. In England, he said, poetry had grown up while its philosophy was unknown, whereas in Germany the philosophy was studied before the poets arrived to illustrate it. This distinction was one which marked the two countries in politics as well as in poetry. We first achieved our liberty, and then, or scarcely even then, philosophised on politics. The Germans, much as they had philosophised, had not achieved political liberty even yet. In Schiller poetry was a vital instinct; he would have discovered the art for himself if it had been unknown before. Having once adopted it, he took to it with that thoroughness with which the Germans redeemed their slowness and inertness. His seriousness was somewhat startling. The lecturer, however, rather disapproved of German application when applied to poetry, as tending to separate it from its root, which was joy, and expose it to the danger of becoming an artificial thing, a manufacture instead of a growth. He minutely contrasted the genius of English dramatic literature with that of the Renaissance—the former concerning itself realistically with life, the latter with action; and referred to Milton's "Sampson Agonistes," as a noble specimen of the classic style. The English taste regarded the truth of the individual character, and hardly concerned itself whether that character was good or bad, great or low; whereas, according to the Greek taste, the action must be noble, having great issues. Shakespeare approached nearest to the classic model in "Macbeth," but had Schiller written "Macbeth," he would have drawn the characters of Macbeth and Lady Macbeth with less subtlety, reduced the individual horrors of the play, divested the supernatural element of all meanness, and depicted the effect of Macbeth's tyranny on the Scottish nation, and of his overthrow, in strains of lofty eloquence. In "Wallenstein," Mr. Seeley pointed out that Schiller had followed the tendency of his age, in glorifying a man as great merely because he could command armies, and remarked that if Schiller could reverence so vulgar and mean an adventurer as Wallenstein, it was not surprising that Byron, Thiers, and Hugo, should have glorified a greater adventurer as vulgar and as mean. It was a common error that a successful general was able to govern; the first Napoleon exercising civil government was as conspicuous a failure as his nephew undertaking a campaign. To command an army was simply a special talent, having no more necessary connection with government than with law. Of Schiller the lecturer said that to whatever height of glory the Germans might be raised, they would ever remember the poet who taught them the love and the language of liberty, along with Luther, who gave them faith and spiritual freedom, and Kant who gave them reverence for duty.

LITERATURE.

The Conscript; a Tale of the French War of 1813. From the French of MM. Erckmann-Chatrian. London: Smith, Elder, & Co.

Waterloo; a Sequel to "The Conscript." From the French of MM. Erckmann-Chatrian. London: Smith, Elder, & Co.

The Blockade of Phalsburg: An Episode of the Fall of the First French Empire. From the French of MM. Erckmann--Chatrian. London: Smith, Elder, & Co.

Who by searching shall find out an end to the evils of war, that worst of all the sons of hell? Men who live where war is not have but a faint notion of its frightful realities, whilst they who are among the dead and dying of a battle-field, think but of present terrors, and hear not the moaning of broken-hearted women, but only the horrid din around them. Men lie in their own blood, armless, legless, headless, with their brains strewn over their cheeks, their eyes squashed, and their bodies smashed to a mummy for other men or horses hoofs to trample on. They die, and their pain terminates, but this is only the spring of woes unnumbered to dear friends and relatives who are left to survive. The true wives' and lovers' life becomes a weary burden of sad remembrances and griefs and difficulties, that only fall off with the grave. Comfortable homes, built up through the care and industry of many years, are robbed at one blow of their life and soul and the charm that filled them with happiness. Nothing demoralises a nation like war. Men become wild beasts, and glory in bloodshed and confusion. It is contagious too: other nations catch the same feeling, revive their old war songs, recall their glories of past battle-fields, and secretly long to go at it again. It seems nothing less than idiotic that a country boasting of its civilization and religious status should turn out in hundreds of thousands to meet another nation no less pretentious as to its morality, for the mere purpose of cutting throats and blowing each other to pieces. But it is more idiotic than ever for one man, who is perhaps indifferent honest, to have the power of sending his fellow-countrymen in droves to a slaughter-house, and not so much for his country's good as his own glory. This one man doesn't fight himself—oh no! he smokes a cigar at a distance, the game of war goes on, and he is famous. Thus it has been, and thus it will be, for, as Gibbon says, "as long as mankind shall continue to bestow more liberal applause on their destroyers than on their benefactors, the thirst of military glory will ever be the vice of the most exalted characters."

It is always a good and wholesome thing that men and women of all classes and conditions should be acquainted with the horrors of war, especially at a time like the present, when two great nations are in arms enacting some of the bloodiest scenes in history. Good books of war and its results, honestly written, without exaggeration or departure from the truth, are now most useful, and we know of none we can more earnestly recommend to our readers than the three works under notice. They are French books that are very popular in that country, and their merit is established. They are capitaly translated into plain English, beautifully printed, and profusely illustrated with faithful pencil sketches of the exact character of the times, the places, and the men described. Each of these works presents a picture of one of the great wars of the Revolution and of the Empire. The descriptions are graphic and real, and the stories are told simply and well, and in a manner that will interest alike the youngest and the oldest readers. The books should be read in the order given. "The Conscript" is a tale of the French war of 1813. and is as much like truth as fiction could be. The tales of the Conscripts and their families is told in a quaint and simple style that will be sure to win the sympathy of the readers. The characters are described with nice humour, and the Conscript himself is an exceedingly droll personage. "Waterloo" is a sequel to "The Conscript," and to say that it is equal to its predecessor is to accord it the highest praise. The author has given great colour to the bravery of the French at Waterloo, but at the same time he has chronicled with all justice the great bravery of the English troops. "The Blockade" is another wonderfully good story by MM. Erckmann-Chatrian, full of dramatic incident, pathos, and fine character painting. Great credit is due to the publishers for the manner in which they have brought the books before the public.

NEW BOOK RECEIVED.

Poems. By Charles Kent. London: Charlton Tucker.

The Belgravia Annual.

NEW MUSIC.

The Marseillaise. J. T. Trekell. London: Metzler & Co.—Decidedly the best arrangement of the Marseillaise we know of.

The Watch by the Rhine. By J. T. Trekell. London: Metzler & Co.—A good arrangement, but rather monotonous.

The Uhlan Galop. By T. Browne. London: Metzler & Co.—The most valuable part of this piece is the coloured frontispiece, which is a very clever illustration. The music is too trivial and jingly to be associated with the name Uhlan.

Little Em'ly. From "David Copperfield." By J. R. Thomas. London: Metzler & Co. —Rather pretty. We like the few bars that accompany the words "gone away" very much.

The Beggar's Opera Quadrille. By C. Godfrey. London: Metzler & Co.—A good and easy set of quadrilles.

Ask Mama Valse. By Frank Musgrave, London: Metzler & Co.—There is a great sameness in the music, but plenty of "go" in it. It is easy to play, and would be a good piece for beginners. There is a pretty strain running through the whole piece, but part of it, and that the best, is a strain we have heard before. No doubt the composer is well aware, without being reminded, that it is to be found in "The Merry Wives of Windsor."

God Speed the Galatea. By Alfred B. Allen. London: Joseph Williams.—This is published as a national song, but we should think the stars will kiss the valleys before it is ever recognised as one. Mr. Allen can write better music than this—as for the words, they are altogether out of place and uncalled for. It is a fawning, weak attempt at expressing loyal sentiments. God save the Galatea by all means, on *all* her voyages, and *whoever* may be on board.

The First Snow. Song. By Virginia Gabriel. London: Duff and Stewart.—A pathetic and melodious ballad, written in four sharps, but with a simple and effective accompaniment.

The German Fatherland. For the piano. By E. Sauerberry. London: Duff and Stewart. —This is an admirable arrangement of the favourite song, "Was ist der Deutschen Vaterland." Opening with a short, spirited introduction, the air is treated simply, but with sufficient show and dash to make the piece telling. It is not difficult of execution, and is judiciously marked for fingering.

THE EASTERN QUESTION.

The alarming announcement was made in the London morning papers, on Monday, that Prince Gortschakoff had addressed a circular to the Powers who were parties to the Treaty of 1856, intimating that Russia would shortly expect a revision of the terms of the Treaty. This Treaty is the one made at Paris after the defeat of Russia in the Crimean war. It deprived Russia of her protectorate over the Danubian Principalities, gave those Principalities the command of the mouths of the Danube, and pronounced the neutralisation of the Black Sea, limiting very much the liberty of Russia to build ships of war in that sea, and preventing the ingress of other war ships, except under specified conditions. The *Presse*, an Austrian newspaper, published on Monday what it declared to be an exact analysis of the circular note of the Russian Government, which gives notice of its desire to revoke the additional convention of the Treaties of 1856 bearing on the maintenance of war vessels in the Black Sea. The note concludes by stating that, at the same time, Russia desires that equal independence and liberty of action should be accorded to the Sultan, and that the rest of the Paris Treaty should not be affected by the revocation of the additional convention. The Russian Government declares itself, however, ready to enter into negotiations with the other signitary Powers, should such a course be desired, either for the revision or confirmation of the decisions of the treaty. The *Independance Belge* of the same day published a telegram from Berlin, stating that Russia had, at different times, confidentially declared that the neutralisation of the Black Sea was insupportable. The recent declaration of the Russian Cabinet, as reported by a telegram from Vienna, appears solely to relate to that point. Russia has never claimed a revision of the territorial cession stipulated by the Treaty of 1856.

Count Beust returned to Vienna on Monday, and had a long conference with the English, Italian, and Turkish Ambassadors. Subsequently a full council of Ministers was held, at which the Emperor presided. Apprehensions respecting the Oriental question are in the ascendant. Jassy advices announced Russian concentrations in Bessarabia. Cracow advices state that military governments throughout Russian Poland had received orders to call in all furlough soldiers. Turkey was buying up Austrian Government horses in Bohemia. A Berlin telegram stated that Prussia had addressed an official request to Austria not to obstruct the new formation of Germany. Russia has chosen the moment when France is powerless to set aside the consequences of her defeat in the Crimea. There is strong reason for believing that Prussia is prepared to back up Russia in her demands, Russia having, it is extremely probable, engaged to assist Prussia should any other Power assist France.

The demands of Russia have created much excitement and indignation in Austria. In Hungary the organ of the Deak party exhort the Government to act with energy, and state that the Empire will know how to defend its power and dignity even by force of arms. The organs of the opposition express their hope for a peaceful solution of the question. The following is a summary of the circular of Prince Gortschakoff, dated the 31st October, addressed to the Foreign Representatives of Russia:

After drawing attention to the successive modifications which the compromises that he regards as the foundation of the European balance of power, and notably the Treaty of 1856, have undergone, Prince Gortschakoff continues thus:

"The Emperor cannot admit the principle that Treaties infringed in several essential clauses should remain obligatory upon Russia in those clauses which affect the direct interests of the Empire. The Government cannot allow that the security of Russia should depend upon an arrangement which has not stood the test of time, or that the Empire should be placed in peril by its respect for engagements which are being observed in their integrity.

"The Emperor, relying upon the sense of equity of the European Powers, orders you to declare that he can no longer consider himself bound by the obligations of the Treaty of 1856, in so far as they restrict his right of sovereignty in the Black Sea; and that he believes it to be a right and a duty to give notice to the Sultan of withdrawal from the special additional convention of the said Treaty, which fixes the number and dimensions of the war-ships that the Powers allow to enter the Black Sea. The Sultan will be informed that he will enjoy exactly the same rights as those claimed by Russia. The Emperor's only object is the security and dignity of the Empire. It has never entered his thoughts to raise up the Eastern Question. Upon this point, as in every other case, the Emperor has had no other wish than that of preservation and strength. His Majesty completely maintains the general principles of the Treaty of 1856, which fixes the position of Turkey as a member of the European concert of nations.

"The Emperor is ready to come to an understanding with the signatory Powers upon a compromise which shall substitute a new and equitable arrangement, calculated to ensure the European equilibrium and the peace of the East. The Emperor is convinced that these desirable objects will possess a fresh guarantee when they are founded upon a more solid basis than that which is the result of a position of affairs that a great Power could not accept as a normal condition of existence."

Tuesday's *Handelsblad*, a Dutch paper, publishes a London telegram which asserts that the British Government, in consequence of the declaration of Russia, has ordered the fleet to be got ready, and has given notice of its intentions to the Cabinets of Vienna and Florence.

From Constantinople on Tuesday a telegraphic despatch arrived, saying the Porte had, up to that date, received no note from Russia relative to the proposal for a revision of the Treaty of 1856, but is aware that steps for that purpose have been taken by the Russian Government.

A Cologne paper contains the following significant passage:—"For Austria and Hungary the Eastern question is certainly a vital one. . . . As regards Prussia, the general opinion here is that Russia would not have taken this step in such a manner had she not beforehand been certain of the approval of the Berlin Cabinet."

The despatch from Earl Granville to Sir A. Buchanan, in reply to Prince Gortschakoff's circular, was issued on Wednesday from the Foreign Office. Earl Granville, after recapitulating the chief points of the circular, says:—"We have here an allegation that certain facts have occurred which, in the judgment of Russia, are at variance with cirtain stipulations of the Treaty; and the assumption is made that Russia, upon the strength of her own judgment as to the character of those facts, is entitled to release herself from certain other stipulations of that instrument. This assumption is limited in its practicable application to some of the provisions of the Treaty; but the assumption of a right to renounce any one of its terms involves the assumption of a right to renounce the whole. This statement is wholly independent of the reasonableness or unreasonableness on its own merits of the desire of Russia to be released from the obligations of the Treaty of 1856, respecting the Black Sea. Yet it is quite evident that the effect of such doctrine, and of any proceeding which, with or without avowal, is founded upon it, is to bring the entire authority and efficacy of treaties under the discretionary control of each one of the Powers who may have signed them; the result of which would be the entire destruction of treaties in their essence. The question therefore arises, not whether the desire expressed by Russia ought to be carefully examined in a friendly spirit by the co-signitary Powers, but whether they are to accept from her the announcement that by her own act, without any consent from them, she has released herself from a solemn covenant.

"I need scarcely say that her Majesty's Government have received the communication with deep regret, because it opens a discussion which might unsettle the cordial understanding it has been their earnest endeavour to maintain with the Ruisian Empire, and for the above-mentioned reasons it is impossible for her Majesty's Government to give any sanction on their part to the course announced by Prince Gortschakoff."

It is reported from various quarters that England, Turkey, Austria, and Italy have agreed to observe a common attitude towards Russia, whose demands will be resisted.

AMUSEMENTS IN THE MIDLANDS.

Birmingham.—Mr. Harrison's Grand Concert at the Town Hall was too late for notice in our last issue. It was a splendid success in almost every respect. The immense hall was well filled. Mr. Sims Reeves was there, and sang two of the three selections set down for him, but he did not sing the "Bay of Biscay," which was the song a great many of the audience went expressly to hear. He was too exhausted, and dared not sing it, and Mr. Cummings had kindly consented to supply his place. The announcement produced an uproar, and even the cheers with which Mr. Cummings was greeted merged into mere noise indicative of the displeasure of a great many of the audience. Mr. Cummings, however, sang out manfully, and his efforts did not fail to elicit a good deal of applause. It was evident, in the early part of the evening that Mr. Reeves was not in good voice, and it was not difficult to understand that the "Bay of Biscay" would have overstrained the delicate organ. Miss Edith Wynne and Miss Elton were at their best. Both sang delightfully. Mr. Cummings and Mr. Meyrick gave every satisfaction. Mr. Hallé's pianoforte recitals were, as usual, of the very highest classical caste, and were appreciated by the few. With regard to Madame Norman-Neruda's violin playing only the most superlative terms of praise can be used.—"It is Never too Late to Mend" has been continued during the week at the Theatre Royal. To run this drama into a second week was to make the programme for this theatre anything but attractive, and the consequence of course has been that the attendances have been anything but good—empty seats have been the rule, full ones the exception. This is as it should be. The public will be sure to provide good houses when they get good bills of fare in return. Next week (when Mr. Sothern appears) will be an attractive one, and we venture to predict full seats, although we are not at all sanguine about the success of "Birth," seeing that it has failed in several places already. The afterpieces for the past fortnight have been made up of what may be termed imitations of Toole by Mr. Sinclair, who has always succeeded in amusing his hearers, and has been successful in his undertaking. The plays selected have been "Ici on Parle Francais," "Oliver Twist," "The Weavers," "Steeplechase," in all of which Toole has been "done" by Mr. Sinclair, whose impersonations are very acceptable, both for their merit and as reminiscences of *the* comedian.—At the Prince of Wales Mr. Haigh's English Opera Company have repeated the performances of last week.—At the Exchange Rooms Arthur Lloyd gave performances on Tuesday and Wednesday evenings, and provided good amusement for his audiences.

Bath.—At the theatre, the "Lost Em'ly Company" appeared last week in a version of M. Sardou's "Fernande." Miss Hathaway, who sustains the *rôle* of *Clorinde*, is a handsome woman, and played her part very cleverly. The other members of the company interpreted the characters assigned to them with much credit.

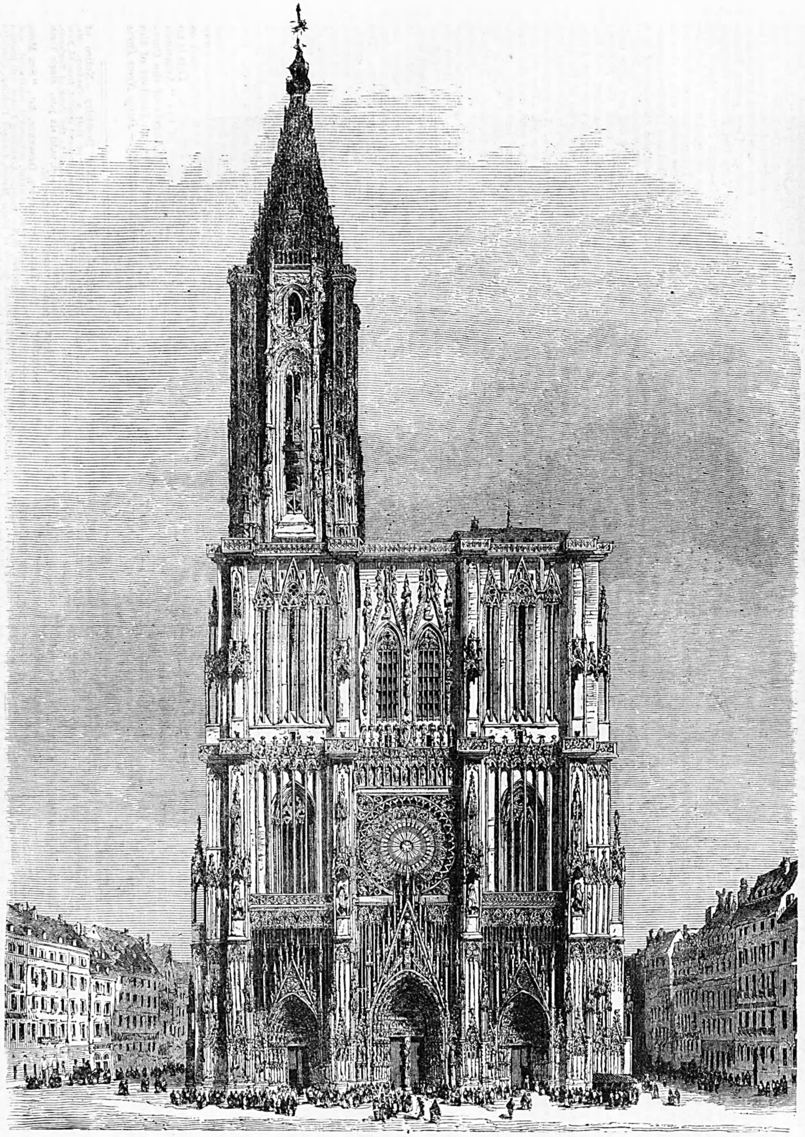
Nottingham.—The drama of "The Colleen Bawn," which was first played on Saturday night, was continued during the commencement of the present week. The caste on the whole was a judicious one, but some of the minor characters of the play hardly found efficient representatives. Mr. J. Bland, for instance, as *Kyrle Daley*, rather burlesqued the part, whilst Mr. Clitherow, as *Father Tom*, was not so successful as usual. The *Myles na Coppaleen* of Mr. Charles Horsman was an artistic realization. With a good make up and bearing, an accurate imitation of the Irish brogue, and a certain originality characteristic of the actor, no one could avoid appreciating the ability Mr. Horseman displayed. Mr. James Buchanan equally well handled the character of *Danny Man*, and gave a most excellent rendering of a dissipated servile fellow ready to do anything at the bidding of *Hardress Cregan* (Mr. Fletcher), his servility ultimately plunging him into an attempt to commit the blackest crime. Miss Emily Weston very creditably sustained the *rôle* of the *Colleen Bawn*, playing a confiding simplicity and tenderness. Altogether the drama was very well produced. Mr. J. P. Wooler's farce of "Marriage at any Price" has been the afterpiece.

Change Ringing.—On the 12th inst. the ten members of the St. Martin's (Birmingham) Society of Change Ringers performed on the bells of the Parish Church, Aston, a peal of "Grandsire Caters," consisting of 5,039 changes, in three hours and twenty minutes. The following are the names of the ringers: W. R. Roberts, treble; John Perks, 2nd; Job Joynes, 3rd; G. Baldwin, 4th; S. Power, 5th; Thomas Day, 6th; John Day, 7th; H. Bastable, 8th; J. Jones, 9th; R. Jones, tenor. The peal was composed by Mr. Henry Johnson, of the St. Martin's society, and conducted by Mr. John Day.

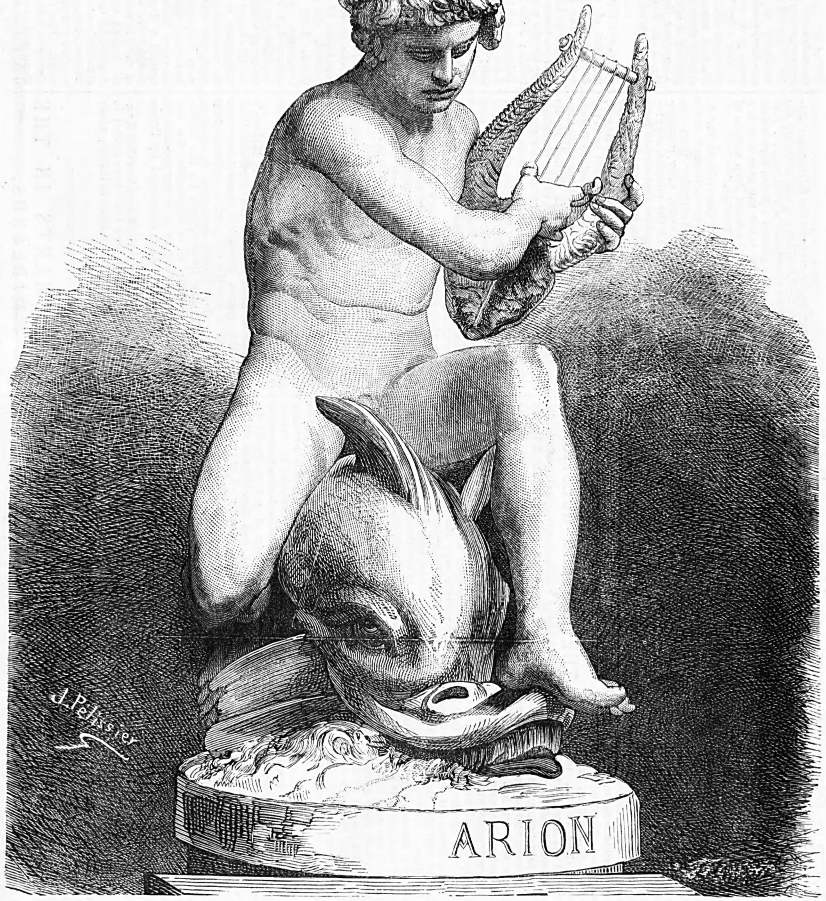
The Amazons of the Seine.—The "Amazones of the Seine" are, after all, not a myth. They have a real, corporeal existence. Our eccentric citizen friend, Felix Belly, has really found followers, veritable believers in him and the prussic-acid thimble. If no prophet, he can at any rate boast of a certain number of disciples. They have, it seems, besides a name, a local habitation in the quarter devoted to M. Flourens. Of all the ladies of Belleville they are the strongest-minded, the strongest-armed, the brawniest-fisted. They have manifested in favour of the Commune. Some twenty of them—a band of sisters—last Tuesday afternoon, marched down the Faubourg du Temple in processional array, on their way to the Hotel de Villle. They wore the kepi, also the baggy-legged garment they triumphantly monopolise at home. If they were armed with the prussic-acid thimble, it was concealed. The chassepot was absent, and their only revolvers were their eyes, which flashed with patriotic fire. But they were not unarmed. They were each provided with a stout cudgel. One of them carried a flag, upon which was inscribed the words, "We want the Commune!" The colour of the flag was red—a symbol of their bellicose aspirations and relentless determination. Undaunted by the jibes and jeers of the petrified citizens they passed on their way. No one could possibly believe them to be merely masquerading. Their resolute bearing denoted that they held convictions. The cudgels were an earnest of their ability to defend them. When they reached the Boulevard, very Young France began to shout, "St. Lazare, St. Lazare!" to what is called the tune of "Les Lampions." It is, however, no tune at all. Given any poetical combination of three words, or as many syllables, pitch them to any key, pronounce them so as to give the last word or syllable the same value in time as the two first, and you have the "Air des Lampions." Having heard it many times, I can only say that it marvellously resembles the monotonous melody which the youthful tatterdemalions of London select to indicate the presence of "Air bal—loo, air bal—loo!" St. Lazare is the name of a prison set apart for penitent or impenitent women. The virtuous Amazones were scandalised by the allusion and the implication. Very young France shouted the more. Very Old France shrugged its shoulders. Middle-aged France roared and jibed. Female France shrieked with wicked delight. In the Rue du Temple unarmed National Guard France came to the rescue, with a view to prevent what was regarded as a joke from assuming scandalous proportions and culminating in a disturbance. But the "Amazones of the Seine" soon demonstrated that they did not carry cudgels for nothing. They fell upon the National Guard, not tooth and nail, but cudgel and fist, and belaboured them as though they were Prussians. To return the blows was out of the question. National Guard France is chivalrous, and does not fight with women-folk. A struggle for the cudgels took place, that was all. The red flag was laid low, trailed in the mud, and the staff broken. The situation was becoming critical. Victory trembled in the balance, with a dip for the Amazones. At this moment a National Guard was inspired with a bright idea. Seizing what remained seizable of the flag-staff he brandished it aloft, shouting "To the Hotel de Ville." The ruse proved successful. "Follow me!" he cried. The Amazones followed him, but he conducted them to the police station at the corner of the Rue du Chaume, where the majority were duly cared for, awaiting a favourable opportunity of sending them home. The remainder of the corps, harassed by the crowd, took refuge in the bath establishment upon the Place de l'Hotel de Ville. From time to time, one of them was allowed to take her chance of getting away, but it was somewhat of a risk: although the crowd, now swelled to formidable proportions, only wanted a good laugh, and sought with this object to impede the flight of the Angels of the Commune. The last of these Angels, however, came to sudden grief. Her voice was so high, her gesticulations were so fierce and demonstrative, that four lusty National Guards seized her, and conveyed her bodily away to the Prefecture, followed by a *cortége* such as only similar incidents can improvise. This is no doubt the final appearance of the "Amazones of the Seine," *alias* the "Angels of the Commune." It is, nevertheless, an incident of the times quite worth recording.—*Daily News Paris Correspondent.*

Artificial Teeth. Painless Dentistry.—Notice of Removal. Mr. GABRIEL, the Old-Established Resident Dentist, from 65, New Street, to 11, *Bennett's Hill* (next to the Bank of England). Established upwards of Half a Century. Daily attendance from nine a.m. until six p.m. Single Teeth from 5s.; complete Sets from £5.

For Table Delicacies, Desserts, &c., "Sea Moss Farine" is the most healthful, economical, convenient, and delicious food in the world. A Shilling Packet will produce *Sixteen Quarts* of Blanc Mange, Custard Pudding, Charlotte Russe, Floating Island, &c., &c. Sea Moss Farine is in a far more concentrated form than Corn Flours, Maizena, and other farinaceous or gelatinous articles. Its cheapness, wholesomeness, and simplicity of preparation will commend it to all Hotels, Families, and Restaurants. Sold by all Chemists and Grocers. Rand Sea Moss Farine Co., 266, High Holborn, London. [21



STRASBURG CATHEDRAL. *(See page 322.)*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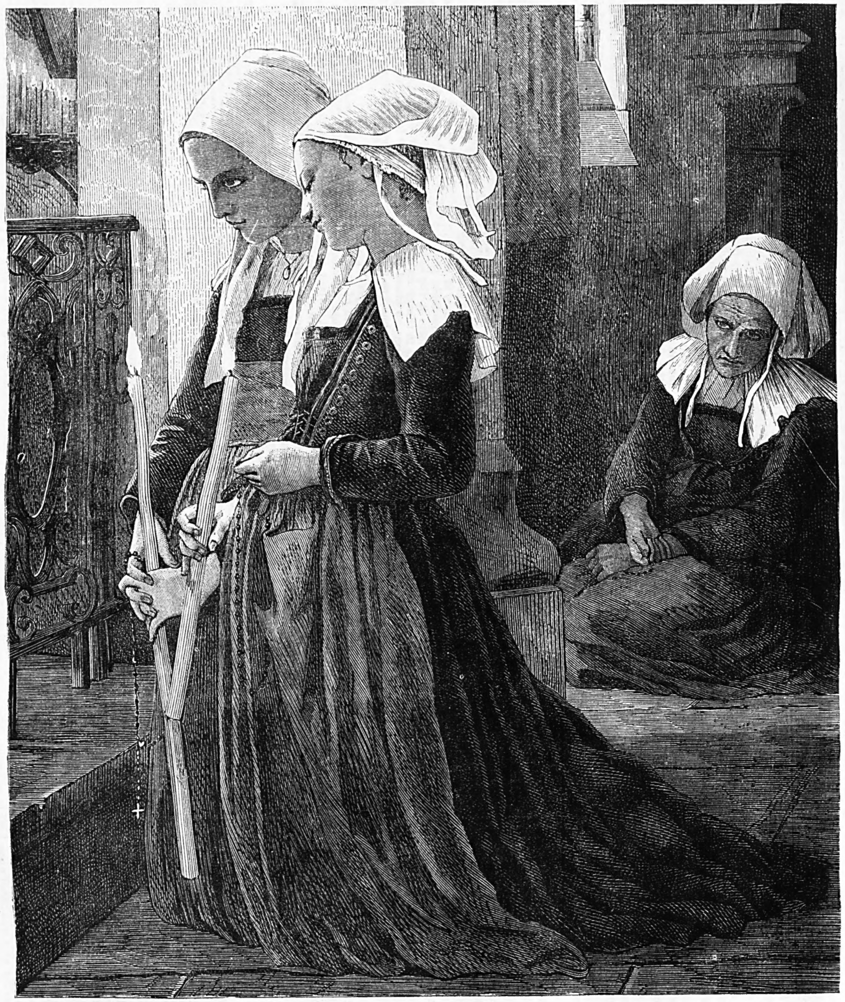
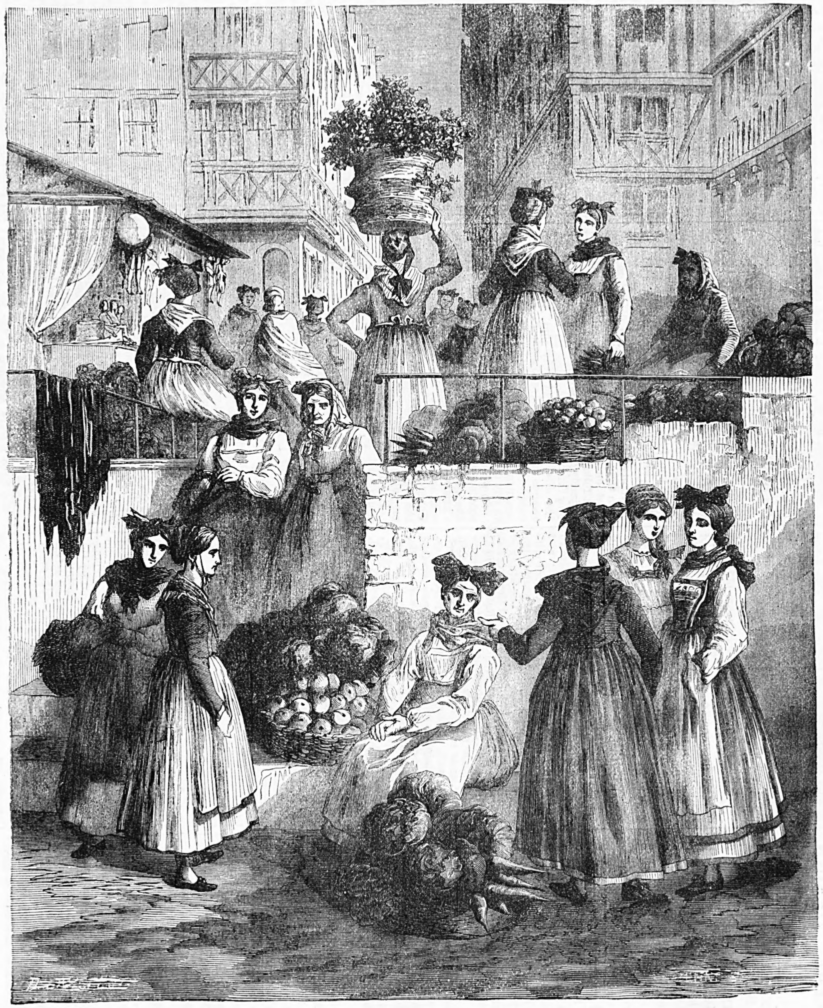
J. Pelissier

STATUE IN MARBLE.—By M. Ernest Hiolle. *(See page 322.)*



THE VOW.—From a Painting by M. Bouguereau. *(See page 322.)*



STRASBURG MARKET. *(See page 322.)*

THE A.B.C. OF ORNAMENTAL DESIGN.

BEING A COMPLETE PICTORIAL HISTORY OF THE ORNAMENTAL ART OF THE WORLD IN ALL AGES.

INDIAN.

We have the authority of Mr. Owen Jones for pronouncing this style of ornament the purest and most truthful of modern times. In the Exhibition of 1851, he writes, all the principles, all the unity, all the truth looked for in vain elsewhere, were found in isolated collections of specimens of decorated manufactures from the East. The Indian hookahs, of which there was a large quantity, were all remarkable for elegance of outline and for such judicious treatment of the surface decoration that every ornament tended to further develope the general form. Having been guided hitherto by the *dicta* of Mr. Owen Jones as regards that which constitutes true beauty in our art, it is instructive to follow him in his remarks upon a style of which he so completely approves and the qualities of which, as he says, could hardly be met with except among a people practising an art which has grown up with their civilisation and developed with their growth. In the Indian style, from the highest work of embroidery or most elaborate work of the loom, to the constructing and decorating of a child's toy, the same guiding principles are found; there is always the same care for the general form, the same absence of all excrescences or superfluous ornament; while the eye is satisfied that nothing has been added without purpose, or could be omitted without disadvantage.

Thus the pattern of an Indian shawl or carpet conveys the same invaluable lesson that is taught by the carving on a New Zealander's canoe, the beauty of which we discussed in our earlier chapters.

In his splendid work, "The Grammar of Ornament," Chapter XII., Mr. Owen Jones gives the following general rules as being applicable to the colouring of Indian woven fabrics—rules which may be easily tested by examining any decoration in the pure Indian style, of which so many examples surround us.

1. When gold ornaments are used on a coloured ground, where gold is used in large masses, there the ground is darkest. Where the gold is used more thinly, there the ground is lighter and more delicate.

2. When a gold ornament alone is used on a coloured ground, the colour of the ground is carried into it by ornaments or hetchings worked in the ground-colours on the gold itself.

3. When ornaments in one colour are on a ground of a contrasting colour, the ornament is separated from the ground by an edging of a lighter colour, to prevent all harshness of contrast.

4. When, on the contrary, ornaments in a colour are on a gold ground the ornaments are separated from the gold ground by an edging of a darker colour to prevent the gold overpowering the ornament.

5. In other cases where varieties of colour are used on a coloured ground, a general outline of gold, of silver, or of white or yellow silk, separates the ornament from the ground, giving a general tone throughout.

In carpets and low-toned combinations of colour, a black general outline is used for this purpose.

The object always appears to be, in the woven fabrics especially, that each ornament should be softly, not harshly defined; that coloured objects viewed at a distance should present a neutralised bloom; that each step nearer should exhibit fresh beauties and a close inspection the means whereby these effects are produced.

That which we have called the intellectuality of Ornamental Art is a characteristic of the Indian style. All the designs are appropriate in purpose; natural objects, such as flowers, &c., are not closely imitated, but their forms so suggested by she adoption of some inherent feature that the attention of the beholder is arrested by a resemblance without foolish wonder being excited by an exact reproduction of the subject chosen.

HISTORICAL DEVELOPMENT OF ORNAMENTAL ART.

From a recent lecture—one of a series—on the Historical Development of Ornamental Art, delivered by Dr. G. G. Zerffi, we cull the following extract, which will be read with interest by those who have followed up our articles and studied our illustrations on Ornamental Design:—Nature, the learned Doctor had pointed out in his former lectures, was the basis of art. Art was the idealisation of nature, and had, without doubt, a purpose. This purpose being admitted, every work of art must be looked upon from two points of view—firstly, as a production for a certain purpose, whether real, imaginary, or symbolic; and secondly, as the product of a certain substance or material. The purpose of art was in all times the same, as far as it was based upon the general wants of man. The cave, the hut, the wigwam, the house, and the palace, had all the purpose of protecting him from the influences of climate. The material, however, and its use, both varied according to the degree of intellectual development in the artist. This being the case, it was necessary to glance at the nature of the materials or substances employed in the production of works of art, connecting this consideration with the historical investigation of the development of art. In illustration the lecturer drew attention to the band, a broad but not very deep moulding, either encircling an object or stretching down it to bring certain forms into greater prominence. The band might be of marble or of Portland cement; it might consist of a simple line, or it might be in the form of a cord or cable. The general idea expressed by a band was fastening together, but the artist would have to bear in mind that this must be differently treated according to the materials of which the band is composed; it must be dealt with in one way when in wood, stone, clay, or metal, and in another when in linen, wool, or silk. If it consisted of flowers the nature of such flowers and the forms of the leaves would have to be taken into consideration by the artist; and again he would have to treat his subject differently should it be composed of pearls, the heads of birds, or other objects. The study of his materials was thus shown to be of the greatest importance to the art student. Raw material might be divided into four principal classes—firstly, such materials as were pliable, tough, and of great resistance—as fibres; secondly, such as were soft, plastic, and capable of being hardened, retaining in that state the forms received when soft—as clay; thirdly, such as were elastic, had a vertical resisting force, and could be employed as staves—as wood and metal; fourthly, such as were firm, solid, resisting pressure, and, when divided into small parts, could be combined into any forms, and connected systematically for any purpose. Referring to this classification it would be seen that the savage had been acquainted with fibres; the mythical man with fibres and clay; the traditionary man with fibres, clay, wood, and bronze; and lastly, the historical man had availed himself of all these, with the addition of stone and iron. This would serve as an historical division. Considering art from a technical point of view, it was possible to divide it into four classes:—firstly, textile art; secondly. ceramic art; thirdly, carpentry or tektonic art; fourthly, architecture or stereotomy. In thus classifying art, the divisions should be taken in their widest meaning. The lecturer next referred to the various forms and patterns which might be used. Each of these classes of art had certain particular forms, though a pattern which contained the very essence of one class would often be utilized by another. By this means the lines of demarcation became less apparent. They should, however, be always borne in mind by the real artist. Forms of textile art were continually employed in architecture—as in frets and astragals. Ceramic art included vessels of every shape and pattern, whether made of glass, clay, porcelain, bronze, iron, or even wood, and might even embrace textile art—as in baskets, &c. Ceramic art, again, served architecture with tiles, bricks, terra-cotta ornaments, &c. Tektonic art embraced not only such wood-work as roofs, rafters, &c., but included the construction of household furniture, and thus often required the aid of the architect and metal founder. Architecture required the aid not only of the master-mason, the bricklayer, and the stone-cutter, but that of the artist in mosaics and the wood or ivory carver. In fusing the four principal classes of art, we arrived at our mixed styles. This might be particularly observed in the case of the jeweller, for instance, who combined in one piece of workmanship the principles of weaving, pottery, joinery, and architecture. The principle of the division of labour had been carried too far. This was particularly the case with art. The meaning of education had been quite misunderstood when associated with the word "technical." "Technical education" was altogether a misnomer. We might have technical *instruction*, but *education* was something widely different. This had been understood by the classical nations, with whom architecture, sculpture, ornamentation, and painting were not specialities. Everything necessary to the construction and ornamentation of a building was looked upon by them as of equal importance. When a master mind, capable of uniting these specialties in one harmonious composition, was wanting, there resulted a species of patchwork which, though excellent in its details, could, from a general point of view, only be considered a gross failure. As the lecturer had before observed, the artist had two duties—one to have a clear notion of the purpose of his work, and the other, to know how to choose and how to treat his material. One of the most useful materials, which combined all the qualities of the four classes of raw materials, was metal, more especially iron. It was flexible, tough, plastic, elastic, and firm, and could be used for almost any artistic purpose. After referring to the facility with which cast-iron, by reason of its cheapness, might be employed in disseminating a love of art by means of well-designed statuettes, candelabra, busts. &c., the lecturer proceeded to treat of Mexican art. He said that owing to the absence of any reliable dates, Mexican art must be included under the head of pre-historic art, Textile art was known to the Mexicans, as, in fact, it was to all the pre-historic nations. Ceramic art, in an advanced degree, was also known to the early Mexicans. In these two branches of art could, undoubtedly, be traced the first endeavours of the Mexicans at ornamentation. No country gave us a clearer insight into the primitive development of the different branches of art than Mexico. Jade and some variety of bay-salt were largely used by the Mexicans. Jade was now so rare that no traces of it had been discovered either in North or South America. This, coupled with the many points of resemblance between the Mexican productions and those of Egypt and India, led to the inference that some connection must formerly have existed between the Old World and the New.

"Two years ago I had a fall which so wrenched my thigh that I could not be moved without great pain. My doctor could give me no relief nor even encouragement that I should ever be able to walk again. After lying in much pain three weeks I tried your Pain Killer, and found almost immediate relief, and in a few weeks could walk without aid. MARY RAPSEY. *Hackney, Nov.* 10, 1868.—To Perry Davis & Son, London, W.C."

DREARY DARK NOVEMBER.

November, for once after a long interval, has regained its popular reputation, and realised the epithets affixed from time immemorial in the school-boy song of—

Guy Fawkes, that chief of sinisters,
Who once blew up the House of Lords, the King, and
all his Ministers.

This humorours history of gunpowder plot in verse goes on to say that our boys once a year burn the effigy of poor Guy—as they cannot kill him who is dead already—in "dreary dark November." The month had acquired its bad name long before the reign of James I. and A.D. 1605; and the stigma has stuck in spite of statistics. Dull and damp, fuliginous and foggy, November has ever been "the dismal man's" own time, when the demon of suicide rode rampant on his stake in these northerly latitudes. But folks have given "the dog a bad name," and unjustly in two instances. Canine madness, we now know of a surety, has no connection with the *dies caniculares* of July and August. The records of the Registrar-General's office equally attest the fact that fewer cases of self-destruction occur in November (on an average of years) than in any other month of the twelve.

So with the great annual Feast of the Nativity, soon to arrive. Authors and artists always cover the ground with snow, and crown Old Father Christmas with a chaplet of frosted ivy, adorned with icicles as beads. Yet as a rule an English Christmas is a "green" one, and the mildness of the season does *not* tend to swell the bill of mortality, as a fallacious adage asserts.

Exceptions, on the other hand, often occur to test ("not prove") the rule. Once in six or seven years we have an old-fashioned Christmas. Now and then, November makes up its mind to be dark and dreary indeed. The first fortnight of the current month has been remarkable for thick fogs, and Lord Mayor's Day was quite up to the mark of its supposed characteristic. The city and suburbs of London, on the ninth, were for a time enveloped in a drizzling mist. The procession was fairly eclipsed just before it moved along the Thames Embankment. The children were disappointed of their show, for their exposure to the external atmosphere would have been *rash*, both in a moral and a medical sense. Adult sight-seers, the grown babies and time-killers of society, might grumble at the prospect, or rather the absence of prospect, but were soon silenced by the prompt reply of the irrepressible man who always makes the best of it, "Well, the weather is rather damp, but then, you know it is *seasonable*." Sauce for the goose is sauce for the gander. Turtle-soup is the compensation for cold; before Lord Mayor's Day mince-pies and plum-pudding are unlawful. Stubble geese are rather too "rich" in summer; rum-punch in July or August, is apt to induce a *foie gras*, by no means to the taste of *gourmands* and gastronomists. You cannot eat and have your cake. Be thankful that things are no worse.

We have always admired a fog for its own sake. A perpetual cloud, floating on the surface of the earth, would be a manifest nuisance no doubt, and so would an uninterrupted frost. Both are agreeable varieties for the time being. The white fleecy mist of the stratus invests natural objects with a certain misterious charm. Try a walk in the country this week, and you will thank us for the suggestion. Wrap yourself up warm—tie a comforter round your neck—take a drop of "cold comfort" internally—you may then defy the Erl-King and his *nebel-streif*. A fog is poetical. The Laureate says so, therefore reserve your derisive cachinnation, my good and esteemed friend. He sings of the church bells at Christmas, faintly heard through the mist from the surrounding villages. The thought is sublime—the sun, at least the *sound* of truth penetrating the darkness of error. A fog again is romantic—a speaking ghost story. The ash-trees, draped, meteorologically, in muslin frocks, or calico sheets, if you prefer the figure, stretch forth (Tennyson again) their taper fingers as if to seize and arrest your progress. The landscape lies hidden, but imagination invests its beauty with multiplied attractions; and the very mystery, like distance, lends enchantment to the hazy view. Away with microscopes, and let fancy have fair play.

These, it is true, are pure unsmutched rural fogs, associated with fauns and Dryads, Creswick's trees, and Cooper's cows. Yet a yellow pea-soup fog is not devoid of charms. We object to it strongly as outsiders, for the eyes are made sore, the throat is parched, and the temper irritated. Inside the house, on the other hand, you do feel *so* snug. An Englishman's house in a fog is a castle indeed, not even a burglar or a beggar can find his way to your door. Duns, of course, are unknown annoyances to respectable people. If you *must* go out, what a charm in the lighted shops. Human nature revels in things reversed. The day, like a tumbler, seems to stand on its head. Candles at noonday are almost as good as a gorgeous Roman Catholic cathedral and its concomitant ceremonial. The linendrapers' goods look more tempting by the lustre of gas; but beware of buying, lest you violate Chevreuil's law of colours. If buy you will, expect to be done brown, if not to be set down as verdantly green. A visit to Coutts' or Ransoms' with a cheque in your hand is naturally pleasant at any time, but how much more delightful when the clerks are seen scribbling or shovelling away their dross by the light of those mutton-fats with green shades. Poetry, forsooth! Wordsworth could find the springs of song in a Westmoreland puddle, and so may you, gentle sir, in the cashier of a banking house, thus viewed in a halo of carburetted hydrogen gas.

A fog on Christmas Eve is too much of a good thing in the best sense of the phrase. Poor Dickens's "Carol" is then alive before you. The chestnuts seem to roast themselves; the biffins to make soft speeches; the red beef to look reproachfully; the unboiled legs of mutton to ask awkward questions about the price of turnips. But we must not anticipate. Lord Mayor's Day is past and gone; but Stur-up Sunday is still ahead of us, and Advent after that. Let us, meanwhile, make the most of our November-month dear to boys, young and old, to the burners of bonfires, and to the guests at Guildhall. Dreary and dark it may be—good old worthy—with its day of All Saints and day of All Souls, Guy Fawkes and the Lord Mayor's Feast thrown in for good measure. The fog only makes the fire-side the more comfortable. The dampness and desolation without your walls inspire a sense of gratitude for the good things at your command. —*Court Circular.*

ANNUAL INTERNATIONAL EXHIBITIONS.

Some observations on the special principles of the Annual International Exhibitions, for the information of her Majesty's consuls, have been issued by her Majesty's Commissioners for the Exhibition of 1851, in connection with the one to be held next year. The special object of the exhibition is to exhibit selected specimens, and not anything that a manufacturer can produce, and it will thus be distinguished from the previous exhibitions, in which allotments of space were made to manufacturers and others, who filled them as they thought fit. All objects must also be submitted for the inspection and approval of committees of selection. The exhibitions will be distributed into four divisions, three of which—fine arts, scientific invention, and horticulture, will recur each year. In the other division different classes of manufactures will be included in turn each year, till every branch of industry has been represented. In the fine art and scientific invention divisions, no object will be entitled to admission unless it be distinguished by some special quality, such as novelty, excellence, cheapness, etc. In the several classes of manufactures, the goods will be distributed into a sufficient number of subdivisions to bring the different branches of each classs together; so that similar productions from different countries and localities will be placed in immediate juxtaposition, in order to facilitate examination and comparison. The circular also states what is very important to producers residing in countries which have not appointed a commission, that they may send their works direct to the Exhibition, to be submitted to the committees of selection appointed for the United Kingdom. The Commissioners undertake to provide large glass cases, stands, fittings, etc., thus relieving exhibitors from what has been a source of great expense to them in previous exhibitions. All the objects exhibited will be under the special care of the officers of the Commission. Reports will be published within a month after the opening of the exhibition, and will thus be rendered much more useful to both the public and the exhibitors. The reports in previous exhibitions were not published till towards their close. Prizes will not be awarded. The fact of selection will constitute a sufficient distinction, as nothing will be admitted unless it be remarkable for merit of some kind. The days named for the reception of the different classes of objects are as follows: Machinery, February 1, 2, 3, and 4; scientific inventions, Feb. 6 and 7: educational works and appliances, Feb. 8 and 9; pottery and raw materials, Feb. 10 and 11; woollen and worsted fabrics and raw materials, Feb. 13 and 14; sculpture not applied to works of utility, Feb. 15 and 16; paintings applied to works of utility, Feb. 17; sculpture applied to works of utility, Feb. 18 and 20; engraving, lithography, photography, etc., Feb. 21; architectural designs, drawings, and models. Feb. 22; tapestries, carpets, embroideries, etc., Feb. 23; designs for all kinds of decorative manufactures, Feb. 24; copies of pictures, mosaics, enamels, etc., Feb. 25; paintings not applied to works of utility, Feb. 27 and 28. The wonderful acoustic properties of the Albert Hall in these new Exhibition buildings at South Kensington are daily becoming more and more marked. Any person visiting the building will be certain to hear one or more of the workmen singing, and the bell-like clearness with which the sound falls on the ear of the listener, in whatever part he may be, is very noticeable. This is espectally so if he happens to be in the galleries in which the Exhibition of Educational Works and Appliances (Class 10) will be held. This is an important fuct, as musical entertainments in connection with the Exhibition will be given. The *Standard*, in a description of the hall has the following:—"We stationed ourselves in various parts of the building, ranging from the depths of the arena, up through the amphitheatre and the boxes, to the topmost gallery, and, go where we would, at the end of the ellipse, or at its sides, we were able everywhere to hear with perfect distinctness the voice of a solitary singer standing on one of the lower tiers of the orchestra, in front of the spot to be occupied by the great organ. It was the dinner hour. One singer was a man, and the other a boy; the man a bricklayer, and the boy evidently going through an apprenticeship for some similar occupation. The lad pleaded 'a cold,' but said he would 'do his best.' Sweetly and clearly the tiny voice crept and warbled through the endless maze of scaffolding which occupied the core of the building, from the bare earth to the vaulted roof, the boyish notes piercing their way amid the poles and planks which thickly fringed the whole circuit of the hall. The deeper notes of the man travelled with similar facility, and the amplitude of the space seemed to have a sweetening effect on the tone of the voice, reminding one of music heard upon the water. Nor was the effect merely due to the peculiar properties of musical notes. It was with perfect ease that any verbal communication could be made from the gallery to the orchestra."

MARAVILLA COCOA FOR BREAKFAST.—The *Globe* says—Taylor Brothers' Maravilla Cocoa has achieved a thorough success, and supersedes every other cocoa in the market. Entire solubility, delicate aroma, and all the concentration of the purest elements of nutrition, distinguish the Maravilla Cocoa above all others. For homœopaths and invalids we could not recommend a more agreeable or valuable beverage.—Sold in packets only, by all grocers, Sole proprietors, Taylor Brothers, London. [76

PURE WATER.—ALFRED BIRD, Experimental Chemist, begs to announce that he has perfected his new CARBON FILTER, price 7s. 6d. each, which he guarantees shall deliver 60 gallons of the purest water daily.—To be seen in action at 69, Worcester Street, Birmingham. [930

WATKIN'S TOILET CLUB, 6, Union Street.—Hair Cutting and Shampooing, 6d. Particular attention paid to the Hair Cutting, Clean Brushes and Towels. A large Stock of Headdresses, Plaits, Wigs, Braids, Fronts, &c., to select from. Orders taken are executed on the shortest notice; great care taken in matching the colour. Pomades, Lime Juice, Perfumes, Sponges, Combs, and Brushes in stock at the lowest price. N.B.—A large quautity of Perfume Fountains from 1d. to 1s. [95

ADVICE TO MOTHERS.—Are you broken in your rest by a sick child suffering with the pain of cutting teeth? Go at once to a chemist, and get a bottle of Mrs. Winslow's Soothing Syrup. It will relieve the poor sufferer immediately: it is perfectly harmless: it produces natural quiet sleep, by relieving the child from pain, and the little cherub awakes "as bright as a button." It is very pleasant to take; it soothes the child, it softens the gums, allays all pain, relieves wind, regulates the owels, and is the best known remedy for dysentery and diarrhœa, whether arising from teething or other causes.—Sold by all medicine vendors at 1s. 1½d. per bottle. [694

TABLE TALK.

The world understands tolerably well what Mr. Thackeray meant when he discoursed on Snobs, though the Snob family was so large, and the classes and individuals varied so much in kind and disposition, that the great satirist himself once acknowledged that almost every man and woman in modern society was more or less a Snob. Any want of genuineness of character or feeling, any undue assumption, the paying of court to anything short of real worth—to anything else but estimable qualities—all these things were snobbish, and so far did Mr. Thackeray push his doctrine as to ridicule certain tricks of thought and feeling and conduct which, though not admirable nor, indeed, creditable in themselves, are absolutely necessary to the smooth and easy current of social life. The writer of the Snob Papers, in fact, admitted more than once that snobbishness could not be done away with. He stood aghast at the thought of what would happen in society if that element were withdrawn; and all he hoped or desired to do was to reduce the necessary evil to the smallest possible dimensions, and to deprive it of its more objectionable features. But while the natural history of the Snob is a science with which most people are pretty well acquainted, thanks to the great and learned doctor who made the subject his especial study, there is a new species whose type is not so well defined. What are "cads"? Since the coining of this word we have often wished the author of "Vanity Fair" were still among us to pass judgment upon it. The word useful. There are people whom it seems to correctly describe. But at the same time there is reason to be suspicious of the introduction of the term. There are modes in which it is used which seem to be the undoing of a good deal that Mr. Thackeray did for us. The protest against snobbery tended to break down what was false and unhealthy in the barriers of social distinction; the hunting down of the "cad" threatens to have the opposite tendency. The fault is not, perhaps, so much in the origin and right meaning of the new word as in the facility with which it may be turned to base purposes. Therein it differs from the word snob. That was a term which could hardly be abused, inasmuch as it must always mean pretence or falsehood in one shape or another; and pretence and falsehood are unmitigated evils. If you called a man a snob you might be mistaken, but you were not likely to be making an ungenerous use of the name; if you call a man a "cad" we are not at all sure you don't mean that his coat is not quite so good as yours, that his income is smaller, or that between his family and your own there is a more or less appreciable shade of social distinction. If that is the use you make of the word it is unfortunate for you and for your friends and acquaintances that it was ever coined, and if it comes to have a meaning of that sort commonly attached to it the very term will grow to be a nuisance and an injury to society. "Snob,"was a wholesome and perfectly innocuous word; "cad" may be a dangerous one. Let us watch it narrowly.

Does it ever occur to the habitual novel reader to remark how very unsuccessful the fiction writer is, as a rule, in so describing his characters as to set them distinctly before the mind's eye? Of all the delineations we have ever read of the exquisitely beautiful heroines of romance how few are there that live in our recollections as actual pictures! The talk of pencilled eyebrows, carved mouths, chiselled chins, is ordinarily a failure. We can be made to understand whether the individual is dark or light, tall or short, and the like; but this is only classification, not identification. And, usually, the nearest the pen-and-ink sketcher of persons gets to the portraiture of imaginary personages, is to place his subject in a class. It is not quite the same in describing real persons. A man of correct observation may set down in words, by the help of a little imagination, a very good mental portrait of a living subject; but if he has to create a person in his own thought, and to set that person distinctly before the mental vision of another, he rarely if ever succeeds. Probably the most telling fancy portraits by fiction-writers are drawn from real life. There are others which are types, like those of Dickens, which are impressed upon our minds by the help of wit, and a rare observation and curious exaggeration of the traits and peculiarities which we all notice in the people around us. Dickens's heroes and heroines are very much without bodily distinctness. It is only when his people are more or less ridiculous that they are real. We are speaking only of the bodily conformation which might be transferred to canvas.

And that transferring of people's likenesses to canvas—how much faith have we in it? When you look into a gallery of family portraits you think, for a time, that you are getting a good idea of how those people looked and the impression they made upon others in life, till presently you find yourself opposite the likeness of the living representative of the family. Then the illusion vanishes. The work is, perhaps, by a great artist; but here stands the original and there hangs the picture, and you say to yourself—If those other paintings are not more genuine representations of those whom they are intended for than is this of the friend at my elbow, the works are of little value as memorials of men who once lived and of whose appearance we should like to form a correct idea. What painting presents a man as he looks reflected in a mirror? Still there are a few marvellously successful portraits, and when we get them, and they represent people the memory of whom should be kept alive, their value is greater than can be easily estimated.

POETS AND FAIRIES.

In primitive times, when the fancy was highly developed at the expense of the reason, nations were completely idealised. Greece, a type of the ancient world, thought fairies everywhere. A new form of worship thus sprung up. Divinities peopled the streams, and gods thundered on the mountains. The limpid fount was held sacred, and the shady grove was concentrated to a deity. Pans flocked in the woods. Satyrs grinned in the forests. Cupids shot their tingling arrows from trees. Fairies swept over the land. Harpies screeched over the sea. From the stately Dithyramb, comedy arose in honour of Bacchus. Everywhere did the national spirit display itself in all the mirth and buoyancy of youth. It was the work of centuries to free Greece from her wild fancies. Euripides was stigmatised as a "free-thinker" for ridiculing them. But with the progress of reason, the gods have generally left her classic shores. Delphi is silent. Woody Cithaeron is dumb, save in the murmurings of her trees. The Cephissus meanders alone, with no divinity to shape its course. A traveller may search the forests for years, but no Bacchus will reward him with a smile. The fairies alone remain in the questionable shape of brigands.

What an infinitude of fancies and worlds do fairies awaken! Our path through life becomes interspersed with green sunny spots, toward which we wistfully look. All inequalities are smoothed, and curling streams bathe the world in loveliness. Dripping naiads float over the waters in tiny shells. We live, we dream in fairyland. Years pass like a day. We become unconscious of the flight of ages. We see no sombre shades in our tints of gold, and red, and green. Poetry fills the air. Hoary legends, phœnix-like, rise from their tomb, and, with joyful rhythm, the oars rise and fall as we skim the surface of time.

Poets are peculiarly responsive to fairies; we might call them tutelary divinities of poetry. For fairies must speak in sweet snatches of song, and not in plain prose. What delicate imagery they have awakened in the poet's mind! What suggestive fancies! What pathos and humour! Both Spenser and Milton draw upon classic mythology in their descriptions of fairies and allusions to them. Milton's "Comus," perhaps the most fanciful of his shorter poems, abounds in references to Pans and Satyrs. Beaumont and Fletcher were likewise staunch admirers of ancient fairyland. Thomas Middleton, a dramatist of note, who flourished in the latter part of the sixteenth century, is among the first who vindicated the claims of English elves. In his "Witch" he powerfully reminds us of "Macbeth." In fact, this production is supposed to have supplied the witchcraft scenery, and part of the lyrical incantations of the latter play. The charm song is also similar to that in "Macbeth:"—

> Black spirits and white; red spirits and gray:
> Mingle, mingle, mingle, you that mingle may.
> Titty, Tiffen, keep it stiff in;
> Firedrake, Pucky, make it lucky;
> Liard, Robin, you must bob in;
> Round, around, around, about, about;
> All ill come running in; all good keep out.

But it is Shakespeare who revels in fairies, and to whom we are indebted, above all others, for sprites, pucks, and elves. Excluding the gloomy witches of "Macbeth," we have Ariel and Puck, with their respective bands, to delight mankind. The "Tempest," and "Midsummer Night's Dream," both disclose legions of fairies, but they widely differ in character. Compare Ariel to Puck. The one is soberness, the other merriment. The one tempers justice with pity. The other joins mischief to laughter. Ariel is a zealous servant, with no thought save his master's, and swift to do his bidding. Puck is a merry slave, abounding in pranks and whims of his own, and fond of loitering wherever there is a chance to play his cunning tricks. "Prospero and his world of spirits," writes Hazlitt, "are a set of moralists; but, with Oberon and his fairies, we are launched at once into the empire of the butterflies." And who can picture Titania, with her troop of fleet spirits, who—

> The globe can compass soon,
> Swifter than the wandering moon?

What scenes of exquisite beauty does she conjure up with her fairy wand? What can equal, nothing can surpass, the lines that describe her sleeping-place?—

> A bank whereon the wild thyme blows,
> Where violets and the nodding ox-lip grows;
> Quite o'er canopied with luscious woodbine,
> With sweet musk-roses, and with eglantine;
> And there the snake throws her enamel'd skin,
> Weed wide enough to wrap a fairy in.

Nor in truth, does Ariel dwell in a much less lovely spot. For, sings she:—

> Where the bee sucks, there suck I;
> In a cowslip's bell I lie;
> There I crouch, while owls do cry.
> On the bat's back I do fly,
> After summer, merrily:
> Merrily, merrily, shall I live now,
> Under the blossom that hangs on the bough.

The Duchess of Newcastle, a maid of honour of Henrietta, Queen of Charles I, in a fanciful poem, entitled the "Palestine and Recreation of the Queen of the Fairies in Fairyland," describes the elfish queen with much beauty and grace:—

> She on a dewy leaf doth bathe,
> And as she sits the leaf doth wave;
> There, like a new fallen flake of snow,
> Doth her white limbs in beauty show.
> Her garments fair her maids put on,
> Made of the pure light from the sun.

Of course, none can surpass Shakespeare's delicate imagery; but Collins approaches the Bard of Avon in the "Dirge in Cymbeline." By Fidele's tomb, writes Collins:—

> No withered witch shall here be seen;
> No goblins lead their nightly crew;
> The female fays shall haunt the green,
> And dress thy grave with pearly dew.

Walter Scott, with his strong Highland nature, drank eagerly of legendary tales of witches and brownies. In his "Dance of Death," he says:—

> 'Tis at such a tide and hour,
> Wizard, witch, and fiend have power,
> And ghastly forms through mist and shower
> Gleam on the gifted ken.

Burns was also well acquainted with the superstitions of his times. "Tam O'Shanter" bears witness to the fact:—

> Tam saw an unco sight!
> Warlocks and witches in a dance; . .
> Hornpipes, jigs, strathspeys, and reels,
> Put life and mettle in their heels.
> A winnock-bunker in the east,
> There sat auld Nick, in shape o' beast,
> A towzie tyke, black, grim, and large.

In his "Midsummer Fairies," Hood aims to allegorise the fairy mythology of Shakespeare. The first appearance of the elfins is finely described:—

> Some by degrees
> Crept from the primrose buds that opened them,
> And some from bell-shaped blossoms like the bees.
> Some from the dewy meads, and rushy leas,
> Flew up like chafers when the rustics pass;
> Some from the rivers, others from tall trees
> Dropped, like shed blossoms, silent to the grass,
> Spirits and elfins small, of every class.

—*London Figaro.*

PREACHERS AND ACTORS.

We penned a few lines of indignation last week (says our dramatic contemporary the *Era*) that were pointed at the folly—and worse than folly—of a clergyman who had presumptuously denounced the charitable effort to relieve the widows and orphans of the brave crew who went down in the Captain, by the proceeds of a dramatic representation. This clerical wiseacre regarded such a fund as unhallowed, and inapplicable to the Divine work of charity. We do not believe that he represents the general feeling of the clergy, and therefore leave him and his small clique of sympathisers to consider, in their own minds, whether the coin they collect in their offertory bags has all been as honestly and fairly "come by," before it was given, as would be the profits of a well-acted play, for hearing which the audience willingly pay? Let us take a larger view of this subject.

There seems to linger in some minds a repugnance to the Stage, as being a device of Satan. Nothing can be more unreasonable, as we will show. Of course we admit that the Stage can be abused, so also can the Pulpit be, and the religious Platform. Extravaganzas of the first water are occasionally exhibited on the boards of both of these. We have no wish to be scurrilous; we pay the utmost deference to Religion as the only effectual check on a wicked world; but, to hear the pious missionary plead for the Christian King of Burmah, with his wives as numerous as those of the monarch of the Cannibal Islands, is as common as absurd. It is clear, therefore, that even holy motives are abused; no wonder that legitimate amusement occasionally degenerates into licentiousness.

Let us consider, however, what is the highest gift bestowed upon man? Surely it is mental supremacy, and we will venture to say that, in all ages and countries of the civilised world, intellectual power has been most eminently demonstrated in dramatic writing. The intellectual giant of all time is our own Shakespeare. His plays are incomparably the finest efforts of human genius; with a worshipping mind he found "sermons in stones, and good in everything," No Preacher has ever more forcibly reminded his hearers of "that undiscovered country from whose bourne no traveller returns;" or more sincerely attested than his writings do to the truths of revealed Religion. We allow the genius of many of our Divines; but Jeremy Taylor, scholar, poet, saint, won't bear comparison to the "poor player," Will Shakespeare, for mental gifts. Even the Puritan Poet Milton could not withhold an eulogistic epitaph, which ends

> And, so sepulchred in such pomp dost lie,
> That kings for such a tomb would wish to die.

It would puzzle the bitter enemies of the drama to account for this playwright being the most gifted of men, for Satan could not have inspired (to use their own phraseology) the religious and moral sentiments which abound in Shakespeare's plays.

We will now give an instance of the effects sometimes produced by plays, and which sermons too seldom accomplish. A clerk in a merchant's office at L—— embezzled £2,000 of his employer's money. He went into the Provinces, well knowing that every America-bound ship would be closely searched at the port nearest to the scene of his crime. He found himself in the town of B——, and a playbill on the walls drew him to the Theatre. There he witnessed a performance which struck so forcibly on his conscience that he remitted to his master the money he had taken, *minus* a few pounds, and implored to be forgiven. The merchant wrote to the author of the play, and thanked him for its result. We know this to be *true*.

Then, as to the actor's being an unholy art. There never was greater rubbish uttered. Are we not all aware that the influence of the preacher more depends on his histrionic power than on the words of the sermon which he delivers? It is so. Paul's Cross preaching, after the Reformation, was very solid Divinity—theology drawn from the depths of ancient writing. South heard a curate preach one of his own laboured sermons, and aftewards compliment the young man on his discourse: "And how long," said he, "might a sermon like that take you to write?" "About a couple of days," was the flippant answer. "What a thing," rejoined the witty South, "it is to be a genius; that very sermon took me a fortnight." The sermons of the present day are not of this solid character; they are not wanted now, and the best preachers cultivate a style which most closely approaches to speaking. It is no uncommon thing for our best preachers to like taking the last page of their manuscript wet into church. The consequence of this less substantial composition is, that no printed sermons of the present day will be cared for twenty years hence. They are merely reflections of the colour of the age in which they were delivered. Their mode of delivery, on the other hand, is quite another matter. The Preacher who is most admired is he who has most deeply studied the Actor's art. Bishop W., now getting a little *passé*, would have made a great Actor had his vocation been the Stage. Canon L., the most admired Preacher of the day, has wonderful imitative and vocalising powers. Dean H., whose ancestors were not unacquainted with the footlights, and who has been second to no man as an impresssive preacher, was known at school and college as a devout student of Shakespeare, and a fine reader of his plays. A notorious ex-clergyman, famous for his popular preaching, can both act and train Actors. No one can deliver an oration so effectively as a good Actor; and therefore addresses, whether in Senate, bar, or pulpit, depend for their acceptance on the speaker's power to act.

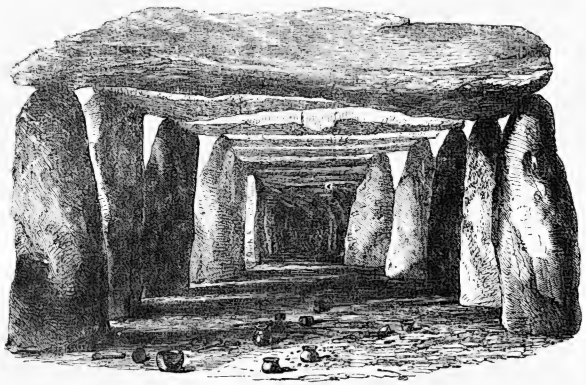
Why should the Preacher fall foul of the Actor—it is but the pot calling the kettle bad names. Their vocations are in a great measure identical, "to hold, as 'twere, the mirror up to Nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure." The Ritualistic clergy, in their ethestics, study to please the senses by art, costume, music, processions, intonations. &c. no less carefully than does the theatrical Manager for his pieces; of course the Parson claims, in his "business," a purely spiritual end.

We admit that there are bad plays, which do not show us nature; no one can deny that there are sermons with very little grace in them; but charity will cover a multitude of sins in both; and recommending "this most excellent gift" to the rev. gentleman who has elicited these remarks by his ill-feeling, we lay down our critical pen.

Disenchantment.—A young mechanic, named John Bull, residing at Norwich, not in England but America, lately became enamoured of an Indian maiden, who dwelt in a wigwam just out of town, where she braided her mats and wrought her ornaments of beads for the market of the pale-faces. In her romantic retreat, the ardent youth sought out his "dusky mate," and wooed her to become his own. He found her "willin'," and took a lover's pride in lavishing upon her such gifts as his slender purse could buy. But his hopes were destined to fade, and his dream of romance to be changed into a very ugly reality. A few days ago his adorable daughter of the forest visited the city, and with the proceeds of her traffic and the pawning of her lover's gifts got gloriously intoxicated, and stood on her head in the open square. In this unseemly attitude she lost for ever the affections of the youthful Bull. His dream of delusion is over, and he goes the dull mechanic round, once more a sober citizen of Norwich.—*American Paper.*

Education Question.—In reference to the Education Question, a writer in the *Gentleman's Magazine* very truly observes that "The course of the debate in Parliament in regard to the Education Bill presented two or three hopeful aspects. The most hopeful was the cordial spirit in which Conservative members took the side of toleration, and showed themselves not second to the most advanced Liberals in their desire to promote a system of education reaching to every child in the kingdon. The London School Board was warmly supported in the House by Lord John Manners and Mr. W. H. Smith, the member for Westminster. These gentlemen helped to rescue the children of London from a school government, made up of Poor-law meddling and vestry ignorance; and to put their elementary education under a comprehensive, independent, popular council. And it is to be hoped that the thanks of the Government, which Mr. Forster expressed to the honourable and learned member for Finsbury for having brought them out of a dilemna, will be enforced by his appointment to preside over the great independent School council of which he is the author. Let us hope, moreover, that sectarian narrowness and unscrupulousness wlll be overborne by the wisdom of the mass of metropolitan ratepayers; and that each member of the School Board of 1870 will be chosen—like Brougham's Board of Useful Knowledge forty years ago—for his sterling qualities and acquirements."—Very good. Electors make a note.—*London Figaro.*

A Californian Editor.—I had a letter of introduction to Colonel Lawrence, co-proprietor and editor. The Colonel chanced to be at his desk, and received me very graciously. My mission was soon executed. The assuring phrase of "We'll put him through" was enough to to satisfy me that the case of Artemus Ward would be quite safe in his hands. I wished to know how much matter relative to the lecture and the lecturer I could contribute to the next number. The Colonel smiled. "You are stopping at the Occidental, are you not?" he asked. I reply that I was. "Then," said he, "I'll drop in there late to-night and take a drink with you. and we'll talk it over." There chanced to be one or two other gentlemen in the office of the *Golden Era* at the time. One of them paid particular attention to all I had to say about Artemus Ward coming, and then remarked, "We know a good deal about Mr. Ward, and I've no doubt he'll 'corral' some very good audiences. But you should bring along out here some of your great English writers whose books we have all read." I inquired which of them the gentlemen thought would draw the best houses. "Well, there's Charles Dickens. He goes out with a show of his own now, don't he?" I explained that Mr. Dickens simply gave readings from his own works. "Well," rejoined the speculative Californian, "I wouldn't mind going in a few thousand dollars for him to come and read his books out here. But there's your Bulwer. His 'Last Days of Pompei—i' is a smart book—as I know. He ought to be brought out too. Now I'll give you an idea, There's a pile of dollars in it, you bet. Bring out your Dickens and your Bulwer, and let them read together on the same night. First Dickens a bit out of his books, then Bulwer a bit out of his. One down and the other come on. Sakes alive! they'd have a good time out here in old California!" "My columns would be open to both of them," added Colonel Lawrence; "they could just have as much space as they liked to write themselves up in the *Golden Era*."—*The Genial Showman.*



GREAT CROMLECH, L'ANCRESSE, GUERNSEY.

CROMLECH AT L'ANCRESSE.

A short time ago we published some remarks descriptive of L'Ancresse, Guernsey, illustrated with two engravings—the Vale Church and a Cromlech. Our readers will find on this page another illustration of this neighbourhood, representing another Great Cromlech near L'Ancresse.

STOKE POGES CHURCH.

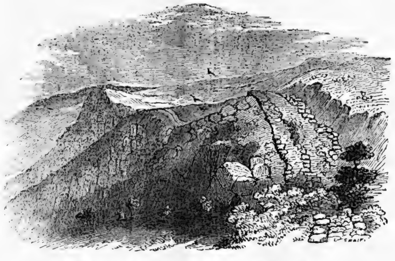
It is Stoke Poges Churchyard, represented on this page, that inspired the poet Gray with his noble "Elegy, written in a Country Churchyard." All the district round Stoke Poges is classic and hallowed ground. In this neighbourhood Herschel made his first great discovery in astronomy; Milton wrote his L'Allegro; and here Edmund Burke and Edmund Waller lived. Stoke Poges, as the county historians tell us, is so named from the fact of Amicia de Stoke, an heiress, having brought the manor in marriage to one Robert Poges, a knight of the shire in the 12th century. His granddaughter and heir, Egidia, marrying Sir John Molyns, a member of the household of Edward III., the estate passed into the possession of this family, who had a license from the King to fortify and embattle a mansion here. The manor of Stoke Poges subsequently descended through female heirs to the House of Hastings, Earls of Huntingdon, one of whom rebuilt the manor early in the reign of Elizabeth. It next came into the hands of Sir Edward Coke, attorney-general to Queen Elizabeth, who entertained her Majesty here in a most sumptuous and costly manner, and whose only daughter was Lady Hatton. Gray supposed that the Lord-Chancellor Hatton was once the owner of Stoke House, but Sir Harris Nicolas showed, in his well-known "Life of Hatton," that the Lord-Keeper never resided at Stoke. The old manor-house is immortalised by Gray in his "Long Story."

In Britain's isle, no matter where,
  An ancient pile of buildings stands;
The Huntingdons and Hattons there
  Employed the power of fairy hands
To raise the ceilings' fretted height,
  Each panel in achievements clothing,
Rich windows that exclude the light,
  And passages that lead to nothing.

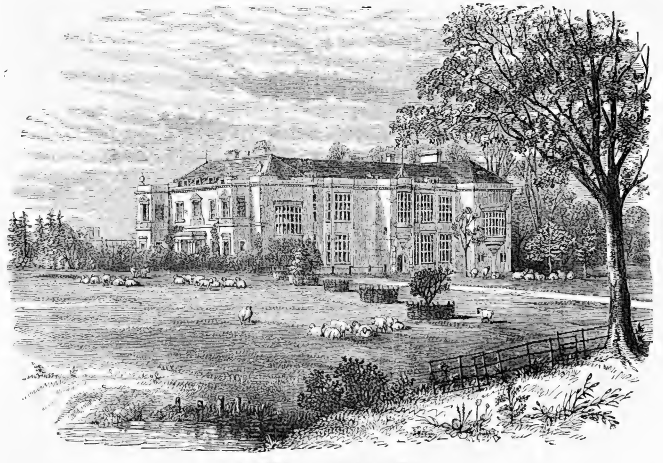
Of the old manor-house only a portion remains, and that is in a dilapidated and almost untenantable condition.

HARTWELL HOUSE.

Hartwell House, illustrated on this page, is situated amidst pleasant scenery about two miles from Aylesbury. Hartwell is said to be so called from a spring to which the harts used to come to slake their thirst. The village forms one parish with that of Hampden, eight miles off, but the living has two churches. Hartwell House was erected at the commencement of the seventeenth century, on the site of a more ancient building. The four sides range exactly with the four points of the compass, whilst each essentially differs from the other. One has an ancient and melancholy aspect; a second has a grave Elizabethan cheerfulness; a third is light, airy, and smiling; the last has a trimly polished air of modernly invented comfort. It contains a drawing-room of stately dimensions and beauty, with a richly-moulded ceiling in bold relief, and a finely-carved high mantel-piece, perplexing those that gaze at it with its abundant allegorical difficulties; a manorial hall; a semicircular vestibule in the centre of the building, illuminated only by a large sky-light, which looks down upon it vertically through several floors; an observatory, transit-room, and equatorial tower, furnished with instruments of great power and value; a library for learned leisure, therein to be luxurious, looking into laughing gardens, wherein that same leisure might disport itself. The great staircase is a stately structure, quaintly noble, with oaken rails and statues. These rails consist of small terminal figures, the upper half of which represent bearded men with their arms folded. On pedestals, rising above the hand-rails, stand twenty-four roughly carved figures in oak, of biblical, heathen, and historical personages, averaging thirty-two inches in eight, and placed five or six feet asunder. There is an ample library, containing some 30,000 volumes, in every department of intellectual culture. An upper room is devoted to a complete series of *Punch*, from the commencement, and another of the *Times*, under its various names from its commencement as the *Universal Register* in 1781. In the park there is a building which was fitted up as the residence of one of the French exiles. He amused his leisure by depicting on the walls the adventures of Sancho Panza, in which the different members of the Buonaparte family were represented with some degree of talent in various laughable situations, although not so unfavourably as by our own Rowlandson and Gilray at the same time.



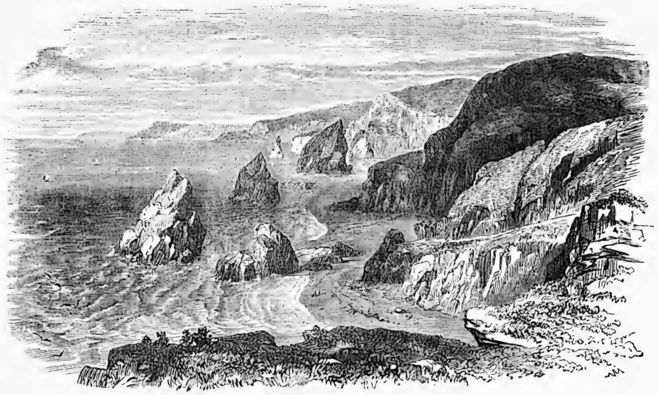
ROMAN WALL AT WALLTOWN CRAGS.



HARTWELL HOUSE, BUCKS.

ROMAN WALL.

We this week make another addition to our illustrations of the Roman Wall. It forms the centre engraving of this page, and represents the Wall at Walltown Crags.

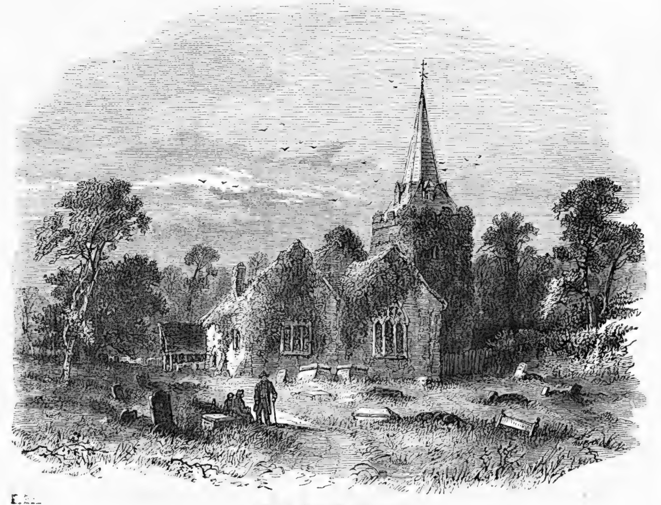


BEDRUTHEN STEPS, NEAR ST. COLOMB, CORNWALL.

BEDRUTHEN STEPS.

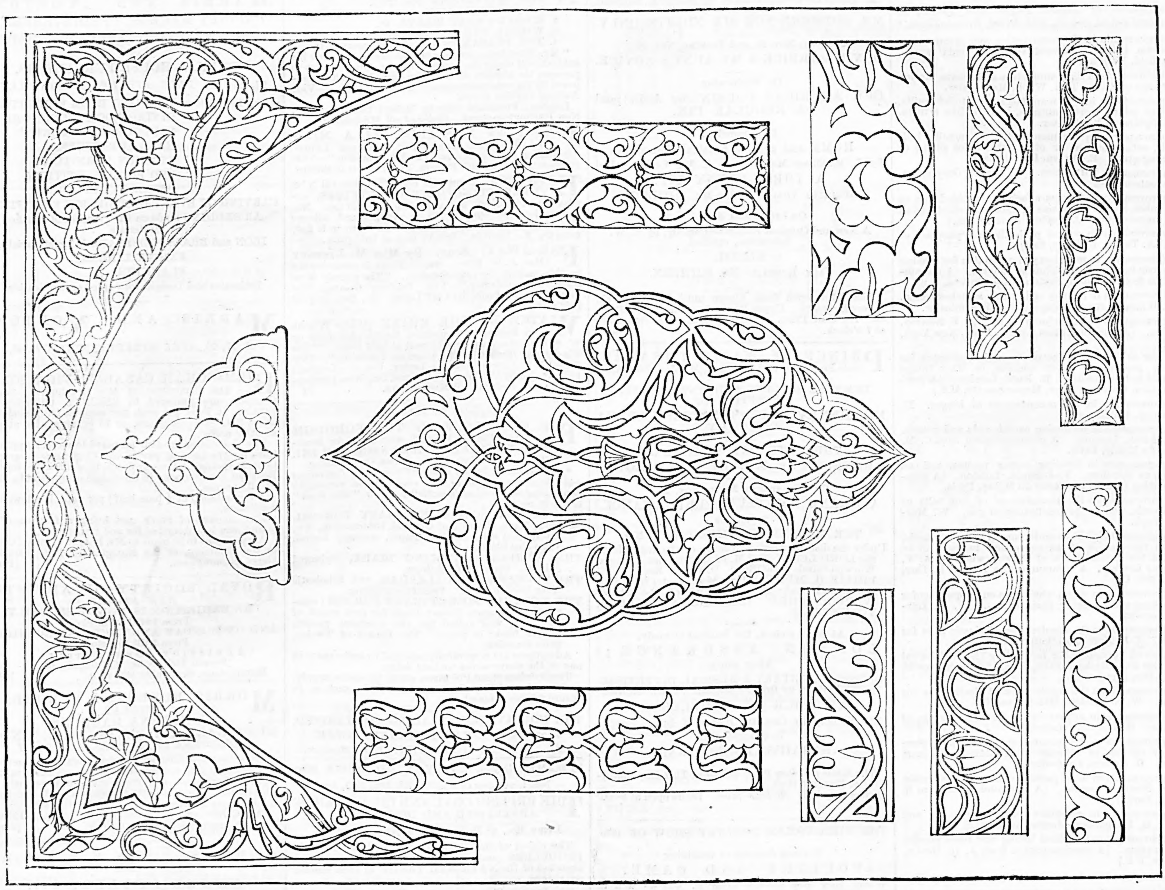
Bedruthen Steps are situate near St. Columb, a market town in the north-western district of Cornwall. St. Columb is a place somewhat decayed and fallen now, though in ancient times it was of more than considerable importance. It takes its name from the Virgin of Sennes in Gallia, Martyrs of the Primitive Church, about A.D. 300. The Bedruthen Steps, illustrated on this page, are in Freshwater Bay, but why they are so-called we know not. The peculiarity of the bay and its chief beauty consist in the tall pinnacles of the rock, which the sea, wearing away the softer strata in by-gone ages, has left standing here and there upon the sands.

A Peace Conference.—It is well-known that the United States proposed in 1866 their mediation to Spain and the Allied Republics of Chili, Peru, Ecuador, and Bolivia, then at war with Spain, and that the offer was accepted, but for various reasons the Peace Conference to meet at Washington has not been hitherto called; but affairs have of late assumed a more favourable form. A new Minister not long ago arrived from Chili, and also one from Bolivia, and the Peruvian and other Ministers have received full powers to represent their various Governments at the proposed Conference. As, on the other hand, there is no difficulty on the part of Spain, which long ago accepted the American mediation, the time for action has come. It is understood the Secretary of State has requested these Ministers to attend a preliminary meeting for the purpose of organising the Conference. —*New York Times.*

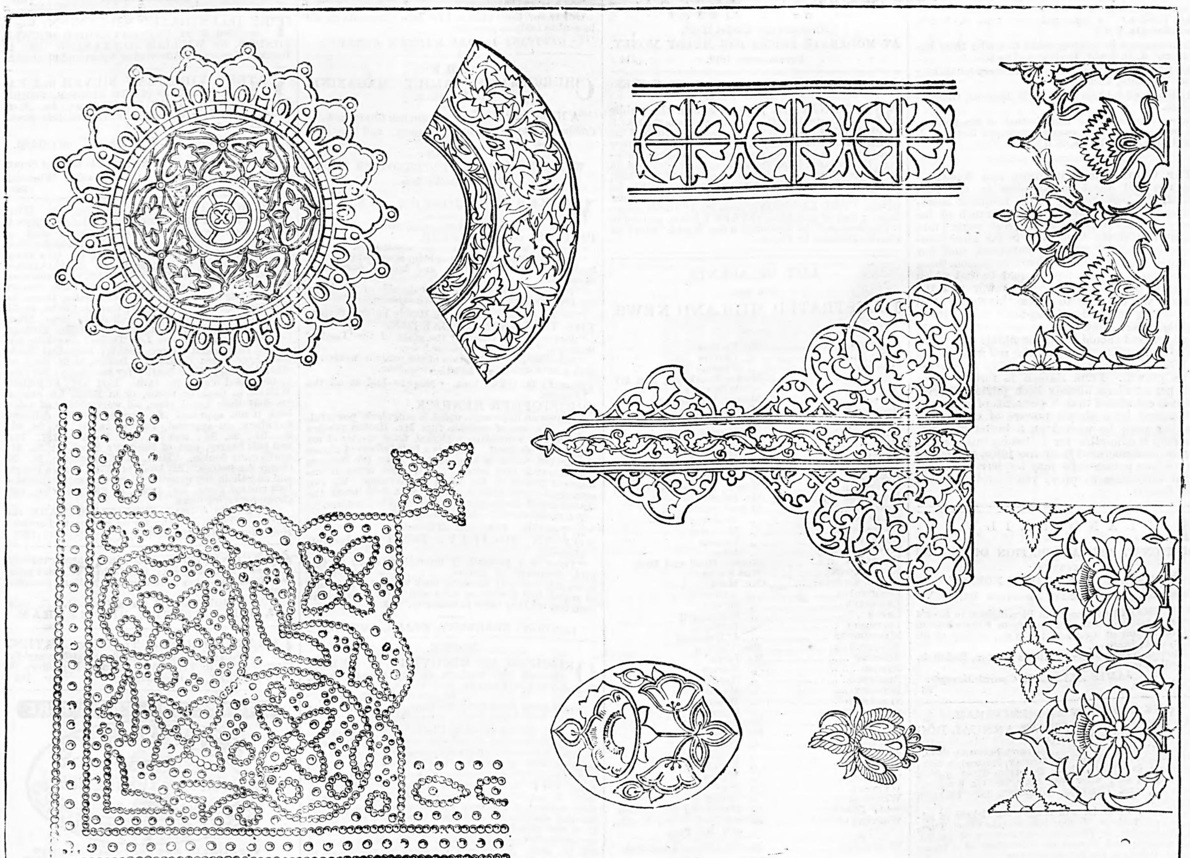


STOKE POGES CHURCH.

TURKISH.



INDIAN.



THE A. B. C. OF ORNAMENTAL DESIGN.—(*See page* 330.)—To be Continued.

NEW PATENTS.

(Contributed by Messrs. Payne and Talbot, 1, Bennett's-hill, and 56, Ann-street, Birmingham.)

Improvements in the construction and arrangement of steam boilers. Edward Green, Phœnix works, Wakefield, Yorkshire.

Improvements in the manufacture and ornamentation of articles of glass. T. G. Webb, Manchester.

Improvements in the manufacture of toilet quilts, toilet or table covers, quiltings, and the like articles. G. Hodgkinson, Manchester.

Improvements in the manufacture of metallic bedsteads, sofas, couches, or other articles for sitting or reclining upon. E. Peyton, Birmingham.

Improvements in furnaces. W. Waller, Grey-street, Newcastle-upon-Tyne.

Improvements in the manufacture of welded iron or steel tubes, and in the means or apparatus employed in such manufacture. E. Peyton, Birmingham.

Improvements in rocket projectiles for purposes of war. A. Taylor, Lydbury, Salop.

Improvements in machinery or apparatus for making metal cop tubes. J. H. Johnson, London. (A communication from J. Eaton, Boston, Massachusets, U.S.)

Improvements in railway or junction switches points. R. P. Williams, Great George Street, Westminster.

Improvements in looms for weaving. A. V. Newton, London. (A communication from J. Lyall, New York, U.S.)

A new or improved electro-magnetic apparatus for moving panoramas, advertisements, or other things required to be exhibited. B. Hunt, London. (A communication from L. Finger, Massachusetts, U.S.)

Improvements in the manufacture of hinges. H. Torrimins, Middlesex.

Improvements in producing caustic soda and potash. T. J. Smith, London. (A communication from C. M. Tessié du Motay, Paris.

Improvements in treating copper pyrites, and an apparatus therefore. T. J. Smith, London. (A communication from C. M. Tessié du Motay, Paris.

Improvements in the manufacture of iron salts or compounds, and in the purification of gas. W. Marriott, York.

Improvements in the manufacture of railway wheels, also in the moulds of the converting furnaces to be used in the manufacture of railway wheels. A. V. Newton, London. A communication from J. B. Tarr, New York, U.S.)

Improvements in steam windlasses and apparatus for controlling and securing chain cables. W. H. Harfield, London.

Improvements in the construction of elastic tires for wheels. J. B. Harris, Midlothian, N B.

Improved apparatus for facilitating the withdrawal of liquids from flasks, bottles, jars, and other vessels. H. W. Dee, London.

Improvements in the construction of elastic tires for wheels. W. E. Bartlett, Midlothian, N.B.

Improvements in apparatus for the manufacture of chlorine. H. Deacon, Lancashire.

Improvements in the manufacture of bleaching powder, by the use of chlorine when diluted with inert grease. H. Deacon, Lancashire.

Improvements in wood paving, with or without rails. W. E. Newton, London. (A communication from S. Norris, Paris.)

Improvements in machines for heeling boots and shoes. H. H. Bigelow, Massachusetts, U.S.

Improvements in combined lifting and force pumps. G. Hazletine. (A communication from J. H. Gustin, Indiana, U.S.)

(*Patents upon which the £50 Stamp Duty has been paid*).

Improvements in the manufacture of grindstones and other blocks or forms of artificial stone. E. T. Ransome, Kent.

Improvements in breach-loading fire-arms. W. R. Lake, London. (A communication from S. Norris, Massachusetts, U.S.)

Improvements in treating casks to render them impervious. J. D. Scally, Burton-on-Trent.

An improved arrangement of machinery for making cops. J. Combe, Ireland.

An improved tobacco pipe. L. B. Bertram, Gloucestershire.

Improvements in the manufacture of fire-lighters, and in the means or apparatus employed therein. J. Templeman, Lanarkshire, N.B.)

THE CULTIVATION OF BEET FOR SUGAR.—The war will affect our supplies in one particular, and perhaps will be the means of introducing into our country another branch of industry. The import of *beet-root sugar* into England from the Continent is far more considerable than is generally supposed, and has averaged during the last three years something like 50,000 *tons*—an amount equal to that which we draw from Mauritius. The war and the drought will combine to check this supply, and the working man's breakfast-table will perhaps slightly suffer. But there seems to be no reason why beet-root should not be profitably cultivated in the United Kingdom, and the soil and climate of Ireland are said to be especially favourable to its growth. From sixteen to forty tons of roots per acre have already been produced there, and it is calculated that 8 per cent. of sugar can be obtained by a simple process of extraction. Nothing need be wasted on a beet-root farm. The pulp is admirable for fattening cattle, spirit may be manufactured from the juice, and out of the residues potash salts may be derived in sufficient quantities to prove remunerative.—*Pall Mall Gazette.*

MIDLAND RAILWAY.

ADDITIONAL AND ALTERATION OF TRAINS BETWEEN BIRMINGHAM AND KING'S NORTON,

Commencing on TUESDAY, NOVEMBER 1st, 1870.

NEW TRAINS will run from Birmingham to King's Norton at 1-25 and 8-30 p.m., and from King's Norton to Birmingham at 1-58 and 9-0 p.m., calling at all intermediate Stations.

10-10 p.m. Birmingham to King's Norton, Redditch, &c., will leave at 10-40 p.m.

JAMES ALLPORT, *General Manager.*

Derby, 1870. [96

THE DOG SHOW AT BIRMINGHAM.

THE ELEVENTH GREAT ANNUAL DOG SHOW will be held at Curzon Hall, Birmingham, on MONDAY, November 28th, and three following days.

The PRIVATE VIEW on MONDAY, November 28th; Admission to Three o'clock, 5s.; from Three o'clock till Five, 2s. 6d.; after that hour, 1s. On Tuesday, Wedesday, and Thursday, admission 1s. Children half-price.

Subsbribers of £1 1s. will receive six tickets of admission, available on Monday (the Private View), Tuesday, Wednesday, or Thursday; Subscribers of 10s. 6d. three tickets; and Donors or Subscribers of a larger amount, tickets in the like proportion.

GEORGE BEECH, *Secretary.*

9, Temple Row, Birmingham. [110

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Monday, Nov. 21, and Tuesday, Nov. 22,
DAVID GARRICK & MY AUNT'S ADVICE.

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OUR AMERICAN COUSIN (by desire) and A REGULAR FIX.

On Thursday,
HOME and a New Farsical Comedy,
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A THREE-PENNY BIT.
AUGUSTUS THRILLINGTON—MR. SOTHERN.

On Friday and Saturday,
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JACK RUNDALL—MR. SOTHERN.

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THIS (SATURDAY) EVENING the
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On WEDNESDAY NEXT, Nov. 23,
A GRAND AMATEUR PERFORMANCE
IN AID OF
THE MC'INNIS TESTIMONIAL FUND,

Under the distinguished Patronage of the Right Hon. the LORD LEIGH (P.G.M. of the Masonic Lodge of Warwickshire), GEORGE DIXON, Esq., M.P., PHILIP H. MUNTZ, Esq., M.P., and COLONEL RATCLIFF and the OFFICERS of the FIRST WARWICKSHIRE (BIRMINGHAM) RIFLE VOLUNTEERS.

At Seven o'clock, the brilliant Oomedy,
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After which
An Original MILITARY & MUSICAL DIVERTISSEMENT (written by Brother Sergeant French) entitled
AN HOUR AT WIMBLEDON;
The Scenery by Corporal Haden of Broad Street.
To conclude with
SARAH'S YOUNG MAN.

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Prices as usual. No Half-price. Doors open at 6-30. [10

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ESTABLISHED 1810. [114

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MR. BENJAMIN begs to inform the public of Birmingham that he will continue the SALE by PRIVATE CONTRACT of the unsold portion of the COLLECTION offered by Auction by Messrs. Ludlow and Daniell, in a smaller room of the Exchange Buildings, the entrance being the same as the Restaurant, in Stephenson Place. In addition to the unsold BRONZES, Rare CHINA, and DECORATIVE FURNITURE, he has for Inspection and Sale, the magnificent Bronze Group, "THE LAOCOON," from the D'Anvier collection; a Pair of matchless SEVRES VASES, painted in "The Seasons," by Lemoine; a fine Marble BUST of Charles Dickens, by Physic.

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Machines on Hire.
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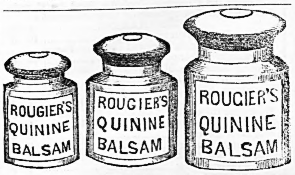

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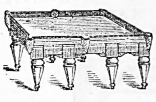

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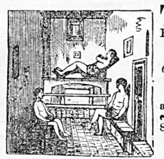

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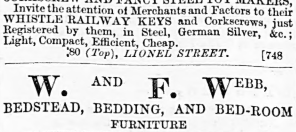

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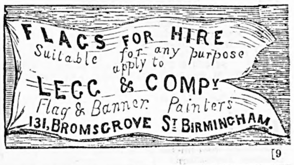

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The Work will be from an Original Picture specially purchased for the purpose of this reproduction. There can be no question about the copyright of the work, and the Proprietors promise the Subscribers to the "ILLUSTRATED MIDLAND NEWS" a Picture the same size as "The Fisherman's Pride" and of surpassing interest.

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The great demand for space in our Christmas Supplement last year induces us to give timely notice that our Christmas Number this year will excel the last in interest, and, no doubt, in circulation. No Advertisement will be received at less than 1s. 6d. a line, except in the case of contract advertisements appearing for a series of insertions.

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Silk Body Lining	5	6
Silk Sleeve Lining	3	6
Silk Low Body and Sleeve Lining	5	6
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Sleeve Lining	1	0
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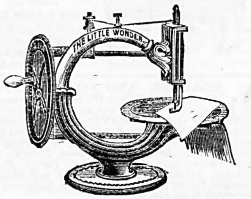

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